World's Easiest Songs

311

TOM DOOLEY

FOR HE'S A JOLLY GOOD FELLOW

CHOPSTICKS

GOOD NIGHT LADIES

THE BIRTHDAY SONG

SKATER'S WALTZ

MARIANNE

LONDON BRIDGE

OLD GRAY MARE

THIS OLD MAN

TWINKLE, TWINKLE, LITTLE STAR

FARMER IN THE DELL

and more

SIGHT & SOUND Music Software, Inc.

World's Easiest Songs

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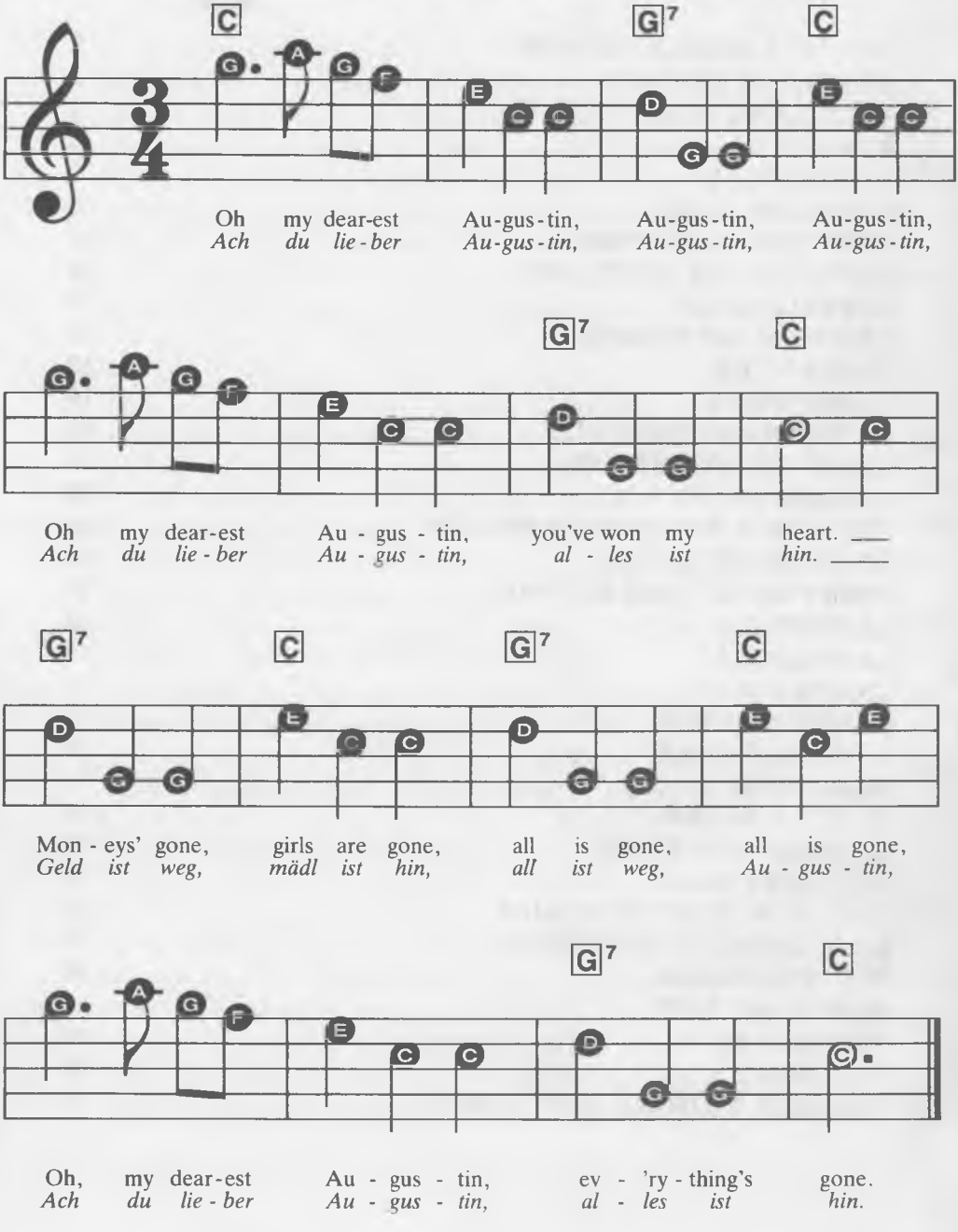
ACH DU LIEBER AUGUSTIN

CLARINET
BIG 'N' BOLD
Medium WALTZ

C
G7
C
Oh my dear-est Au-gus-tin, Au-gus-tin, Au-gus-tin,
Ach du lie-ber Au-gus-tin, Au-gus-tin, Au-gus-tin,
G7
C
Oh my dear-est Au - gus - tin, you've won my heart. ___
Ach du lie-ber Au - gus - tin, al - les ist hin. ____
G7
C
G7
C
Mon - eys' gone, girls are gone, all is gone, all is gone,
Geld ist weg, mädl ist hin, all ist weg, Au - gus - tin,
G7
C
Oh, my dear-est Au - gus - tin, ev - 'ry - thing's gone.
Ach du lie-ber Au - gus - tin, al - les ist hin.

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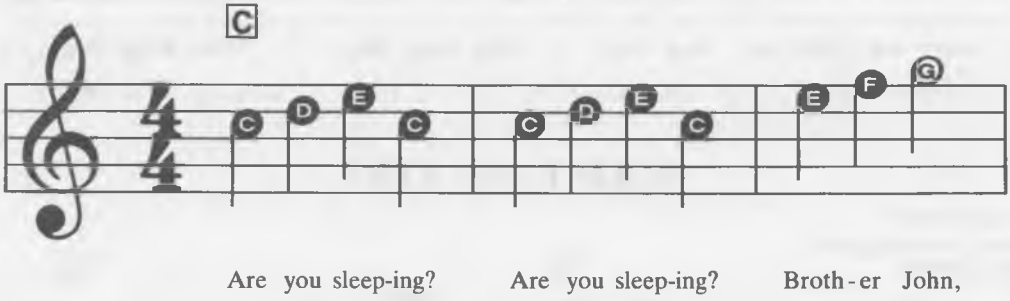
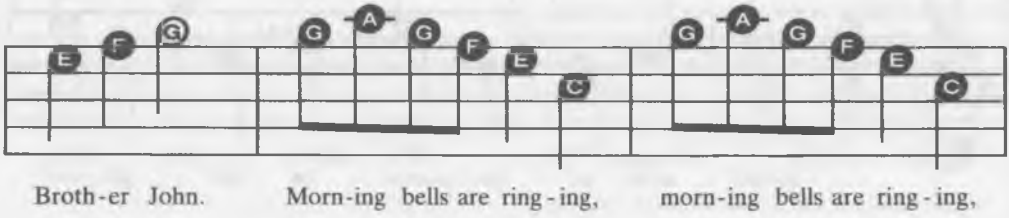
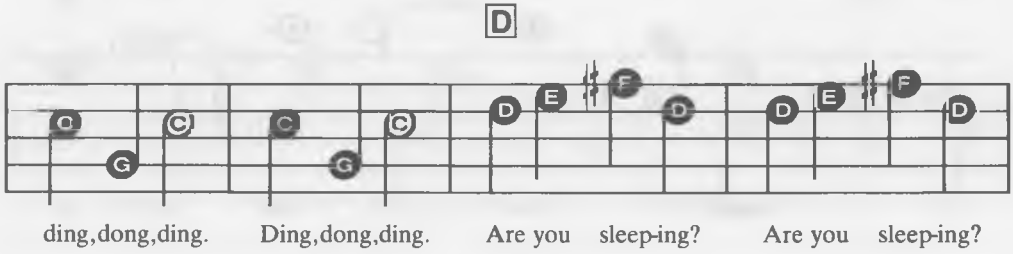
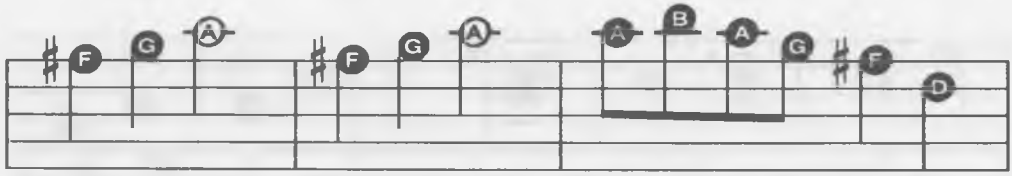
ARE YOU SLEEPING?

SAXOPHONE
FULL 'N' MELLOW
Medium SWING







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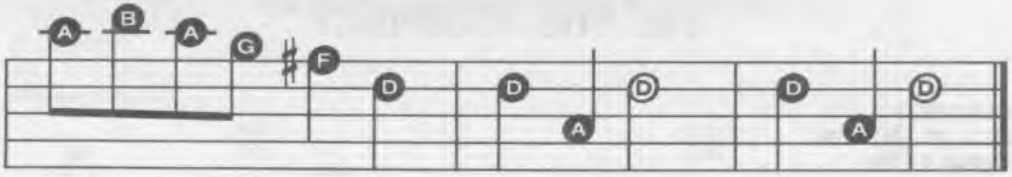
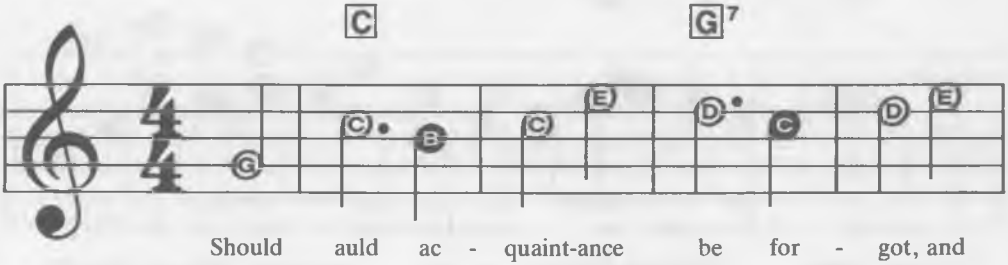


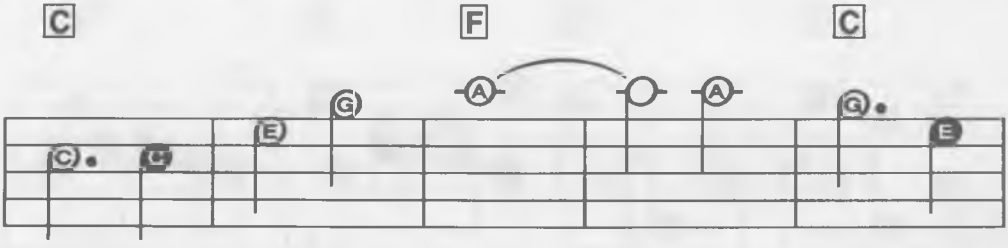
morn - ing bells are ring - ing, ding, dong, ding. Ding, dong, ding.

AULD LANG SYNE

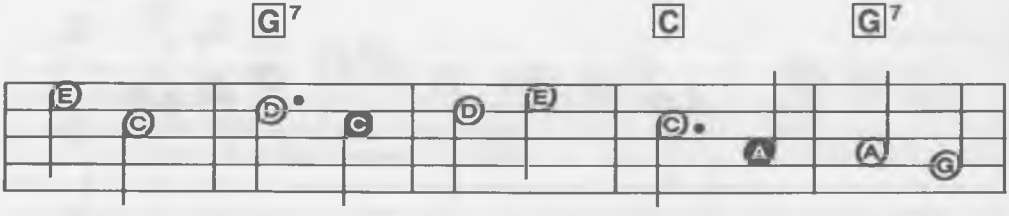
SAXOPHONE
FULL 'N' MELLOW
Fast SWING



Should auld ac - quaint-ance be for - got, and



nev - er brought to mind? _____ Should auld ac -



quaint - ance be for - got and days of auld lang

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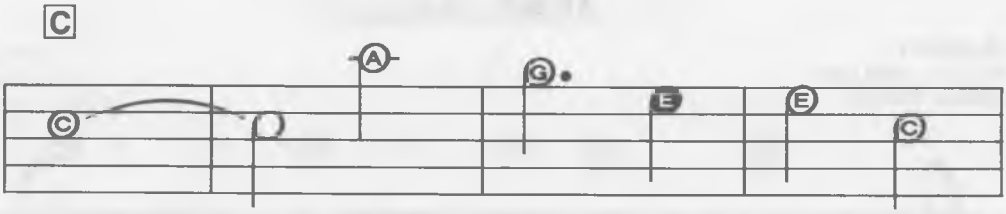
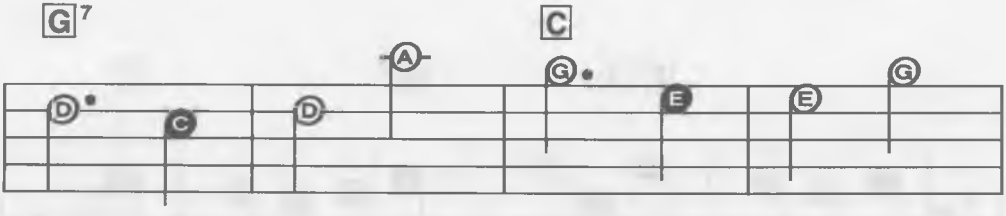
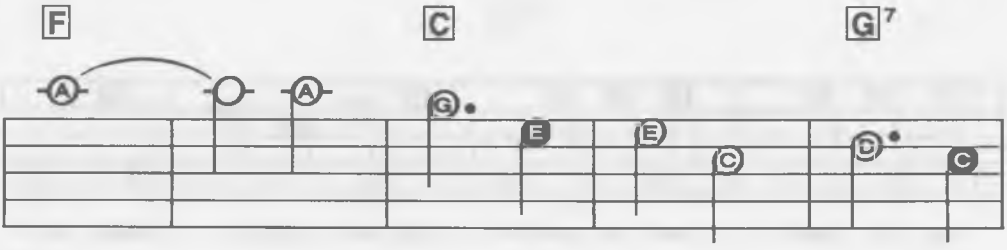


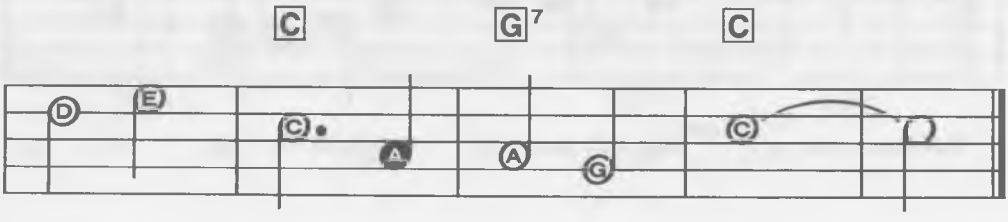
syne? _____ For auld _____ lang _____



syne, my dear, For auld _____ lang _____



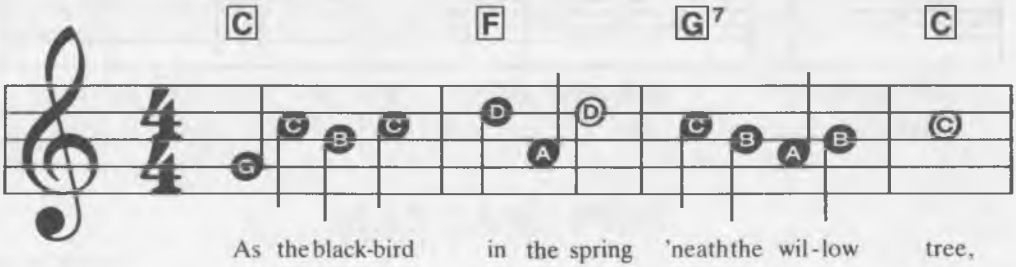
syne, _____ We'll tak' a cup o' kind - ness

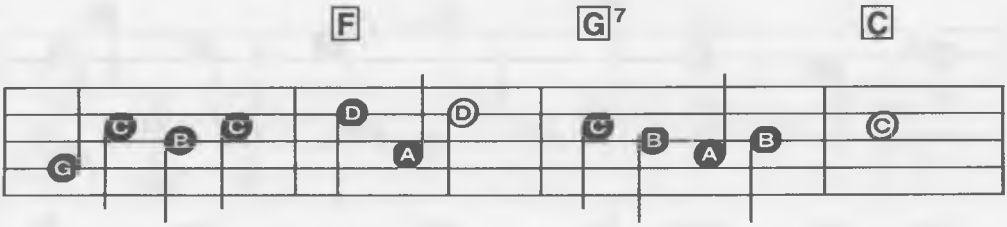


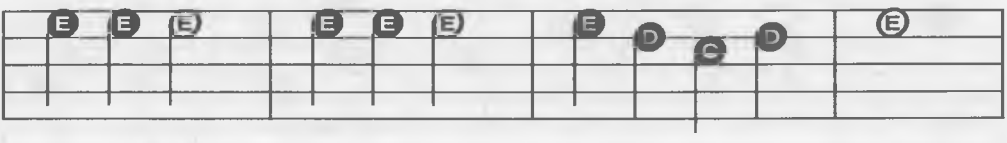
yet, For auld _____ lang _____ syne. _____

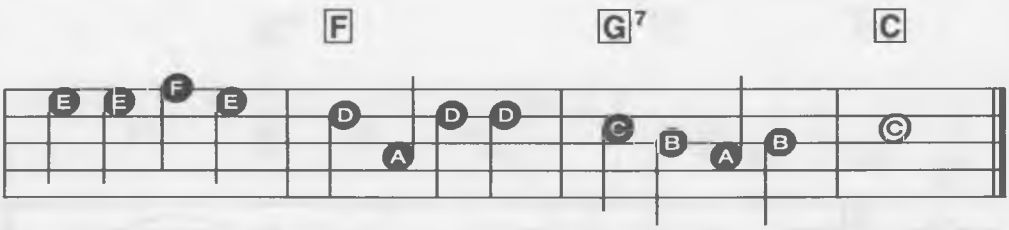
AURA LEE

CLARINET
FULL 'N' MELLOW
Medium SWING









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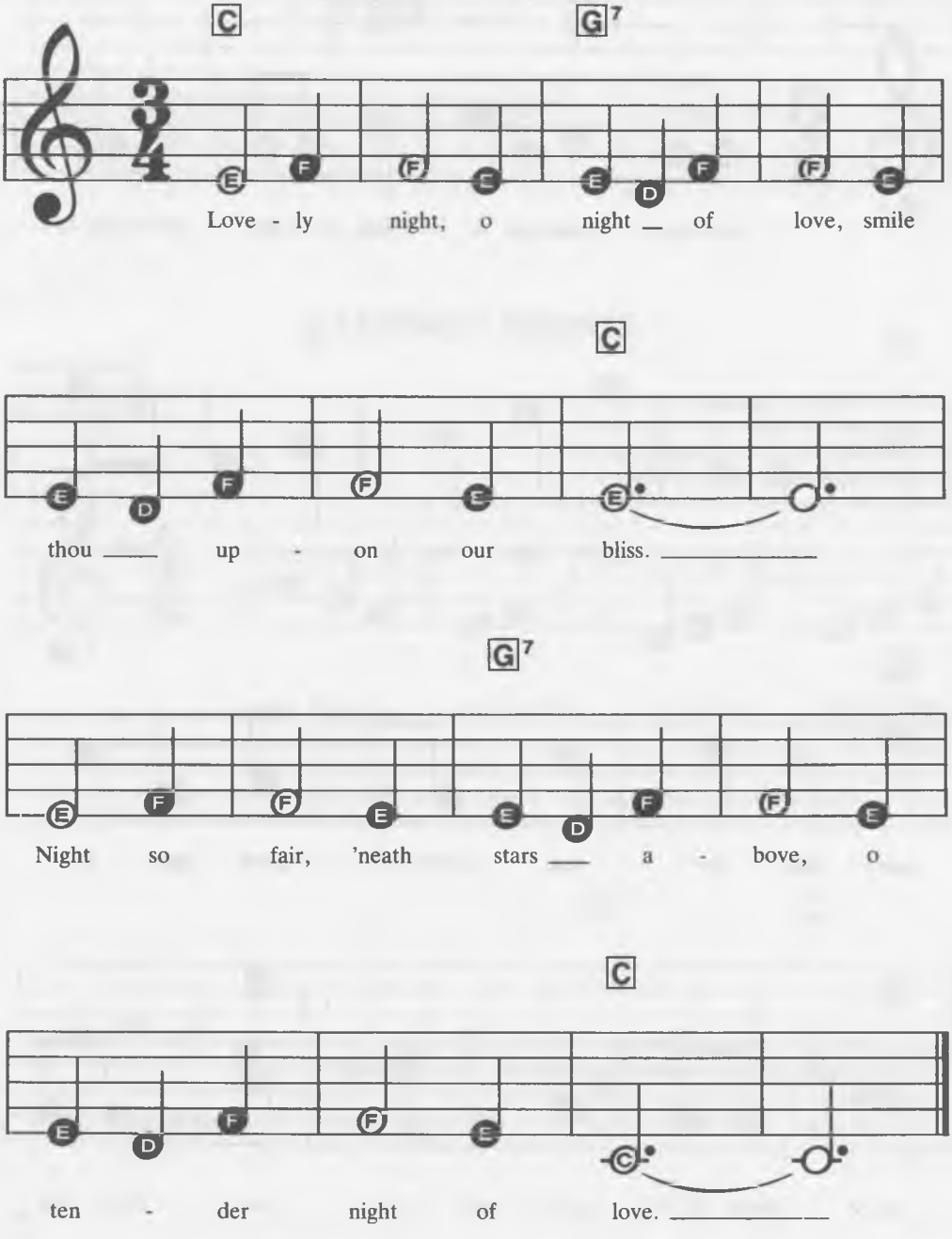
BARCAROLLE

FLUTE
SOFT SOLO
Medium WALTZ

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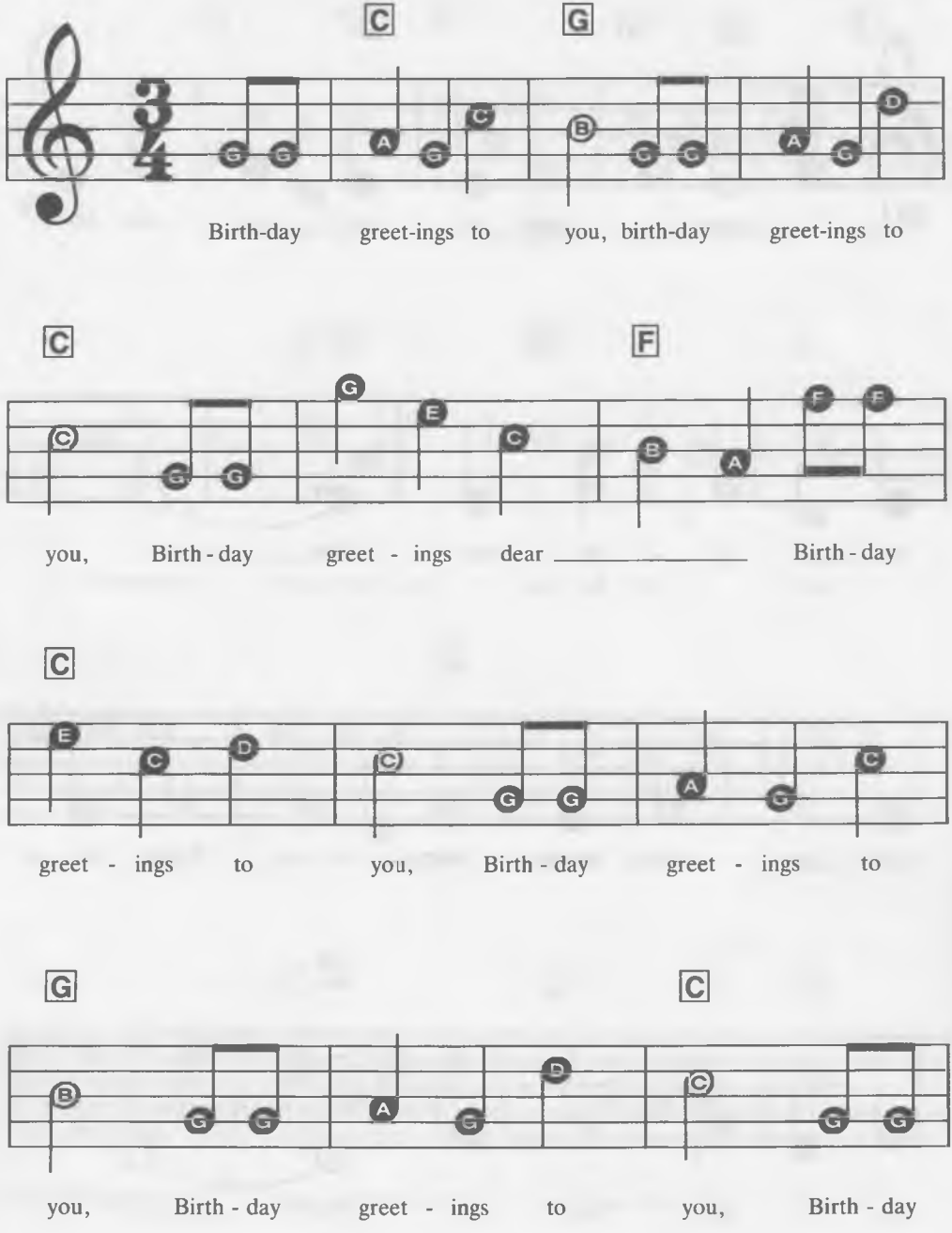
THE BIRTHDAY SONG

PIANO
BRIGHT 'N' BRASSY
Medium WALTZ

C
G
Birth-day greet-ings to you, birth-day greet-ings to
C
F
you, Birth - day greet - ings dear _____ Birth - day
C
greet - ings to you, Birth - day greet - ings to
G
C
you, Birth - day greet - ings to you, Birth - day

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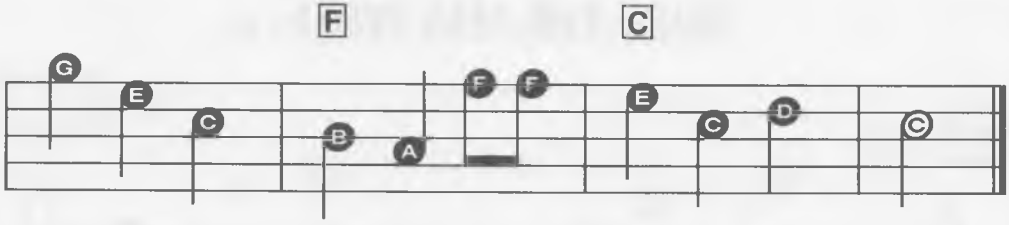
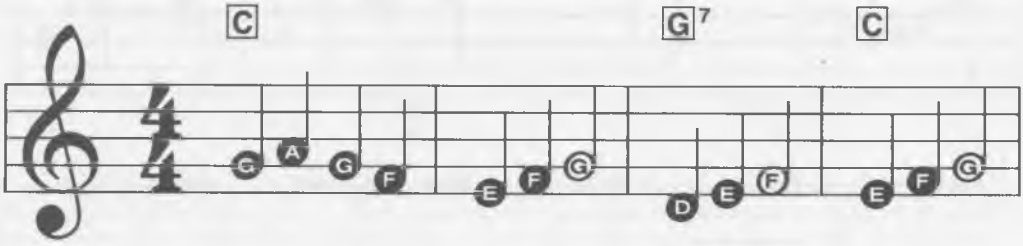
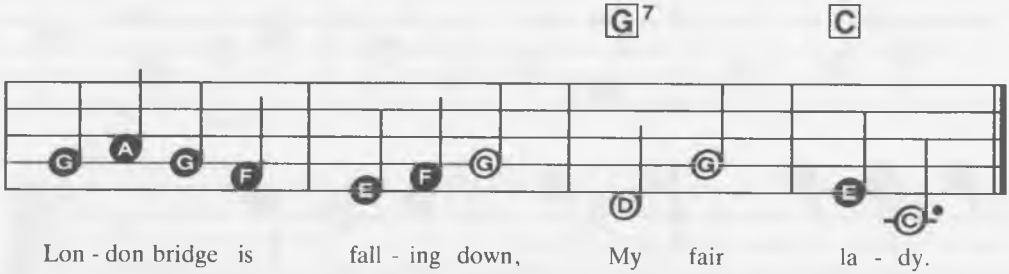


LONDON BRIDGE

SAXOPHONE
FULL 'N' MELLOW
Medium SWING





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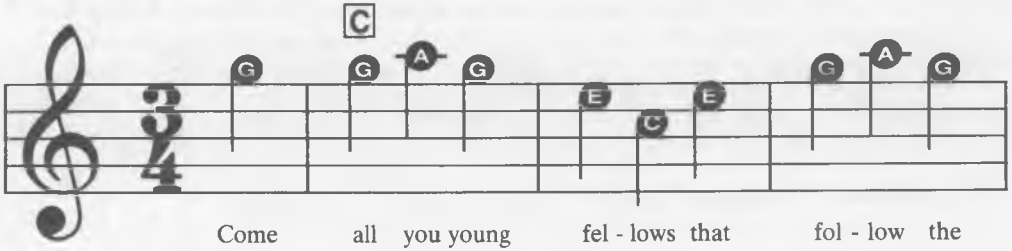
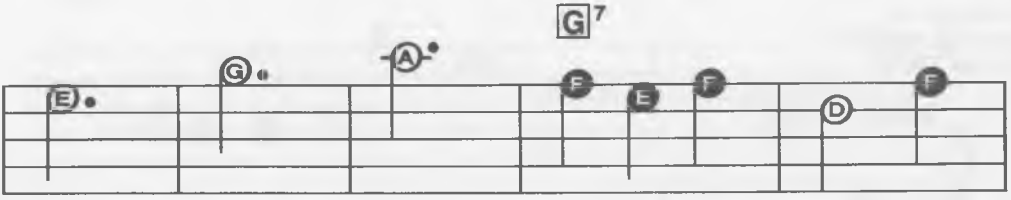
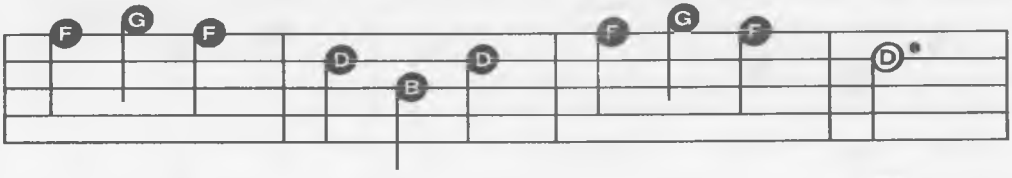
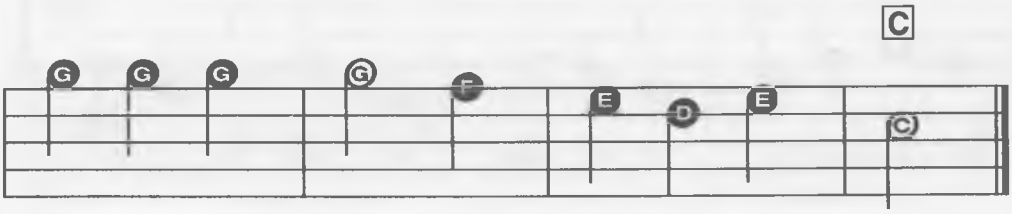
BLOW THE MAN DOWN

ORGAN
BIG 'N' BOLD
Medium WALTZ









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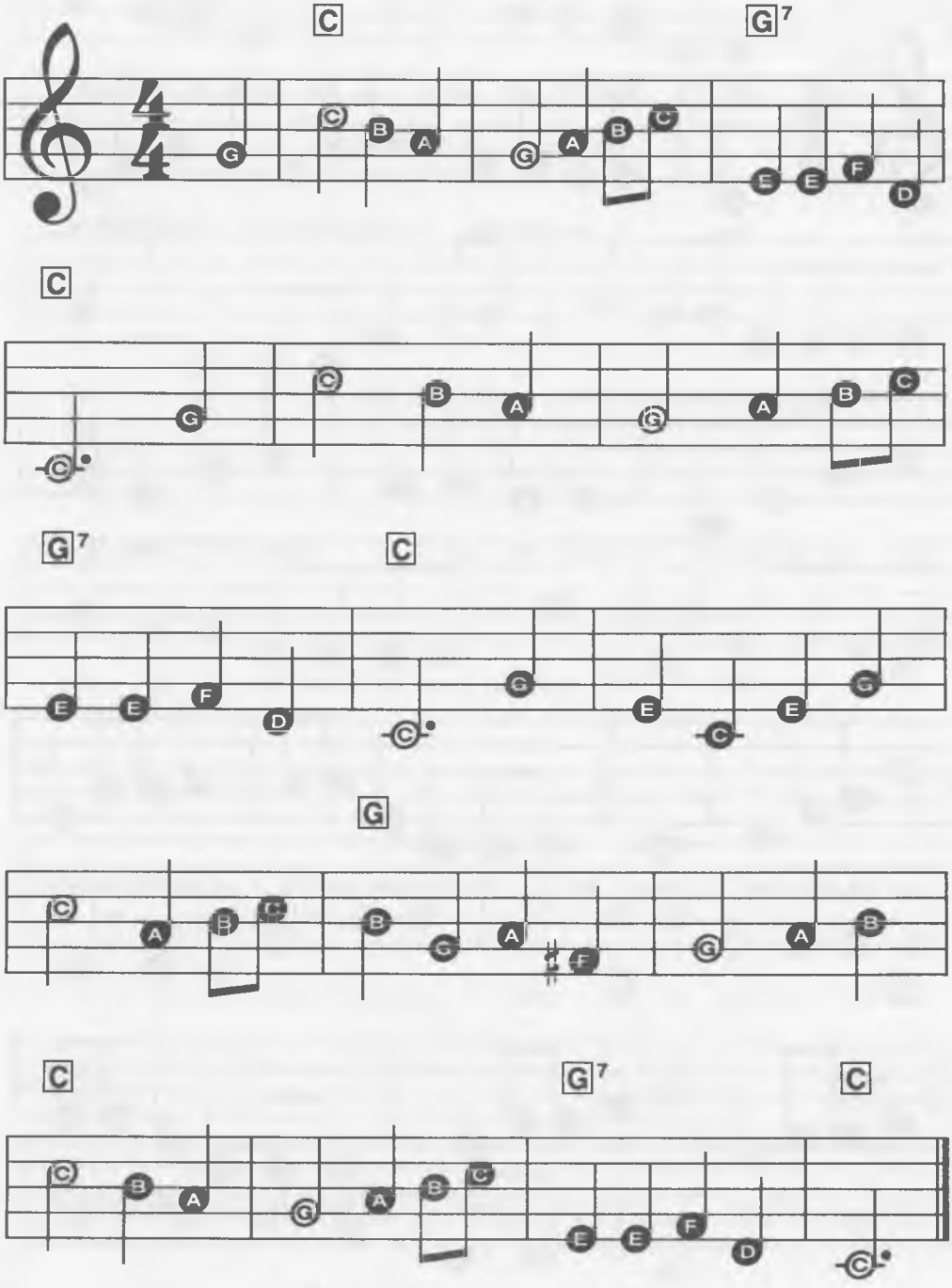
BLUEBELLS OF SCOTLAND

SAXOPHONE
FULL 'N' MELLOW
Medium SWING

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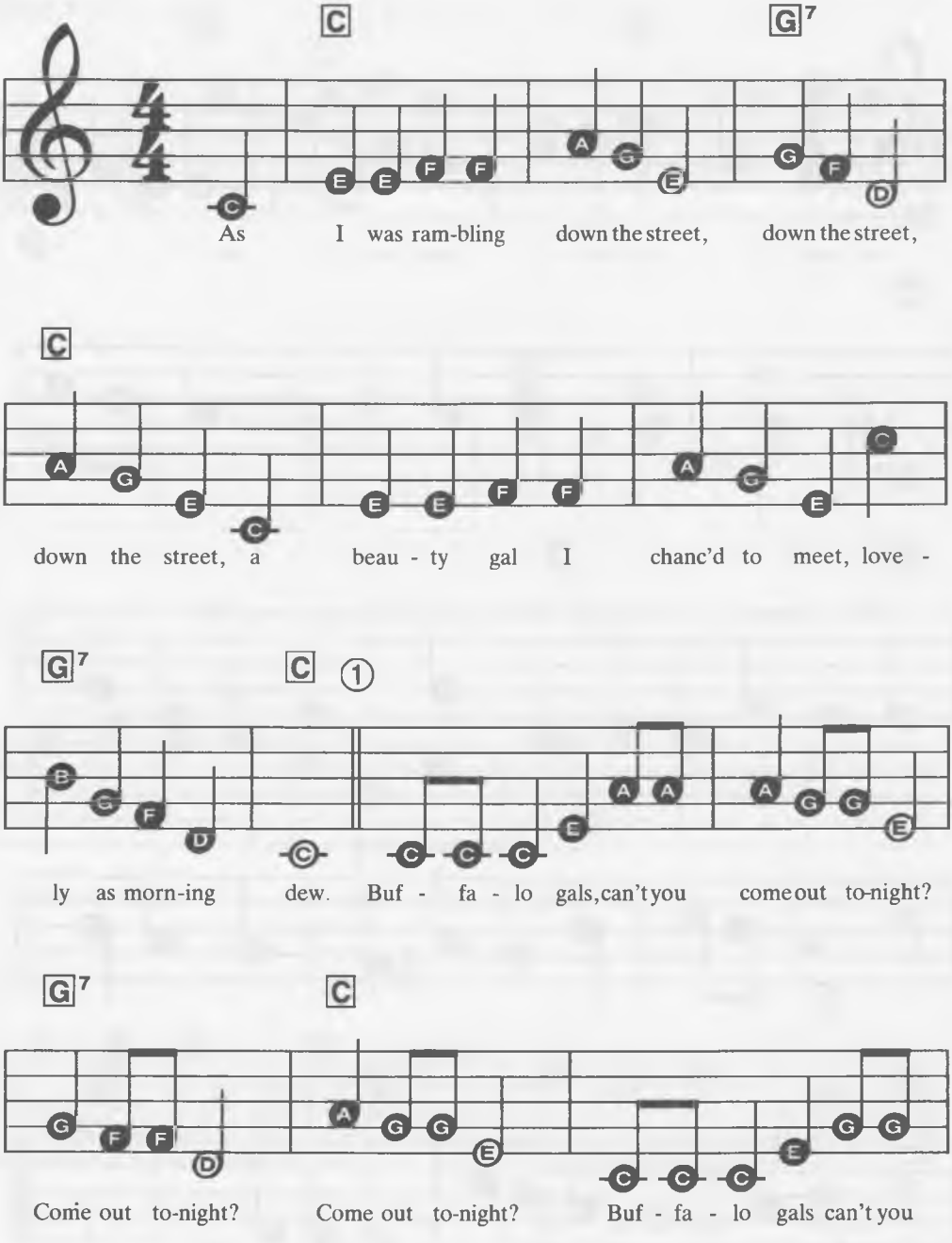
BUFFALO GALS

TRUMPET
BIG 'N' BOLD
Bright MARCH

C
G7
As I was ram-bling down the street, down the street,
C
down the street, a beau - ty gal I chanc'd to meet, love -
G7
C
1
ly as morn-ing dew. Buf - fa - lo gals, can't you come out to-night?
G7
C
Come out to-night? Come out to-night? Buf - fa - lo gals can't you

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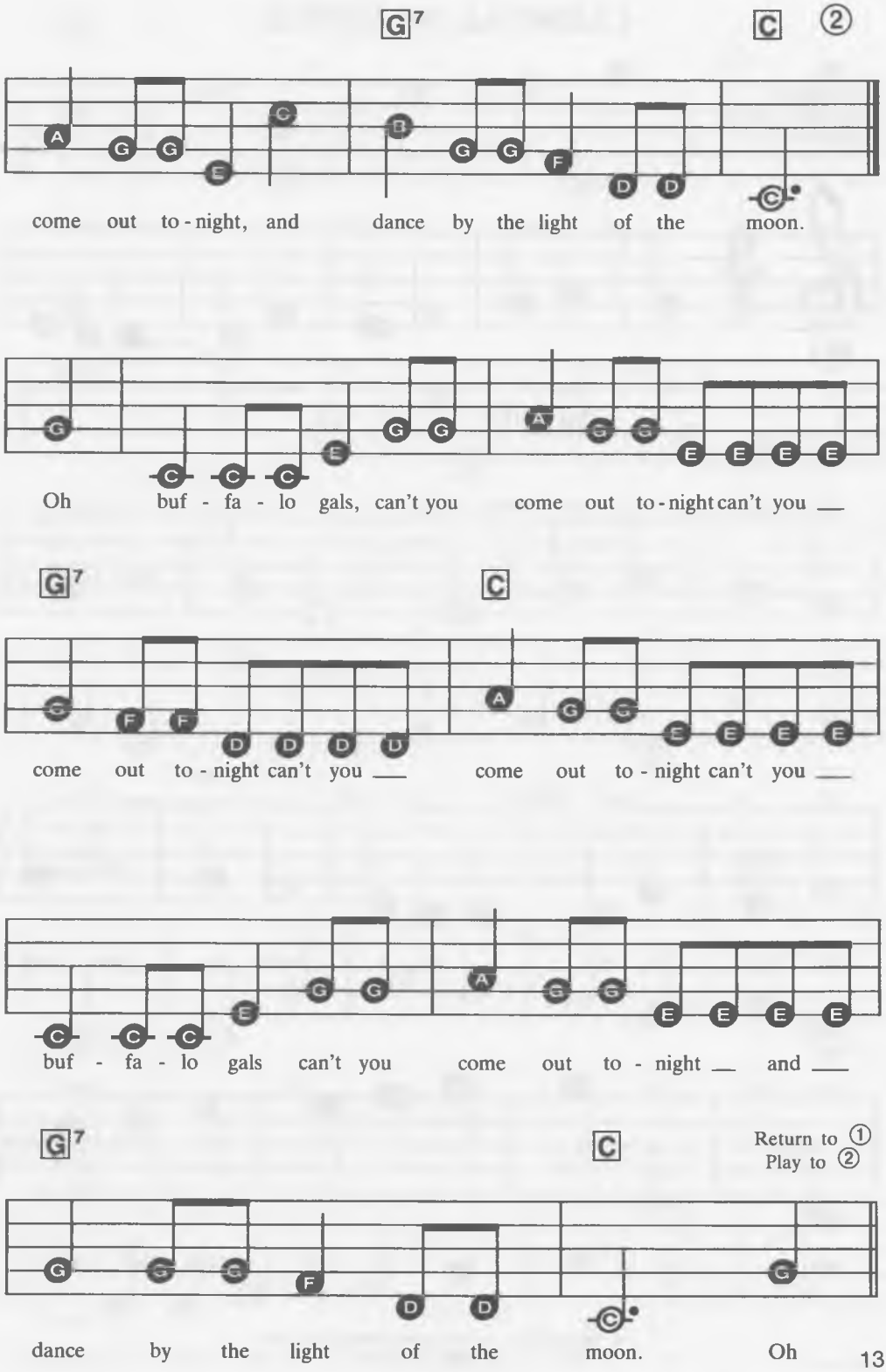
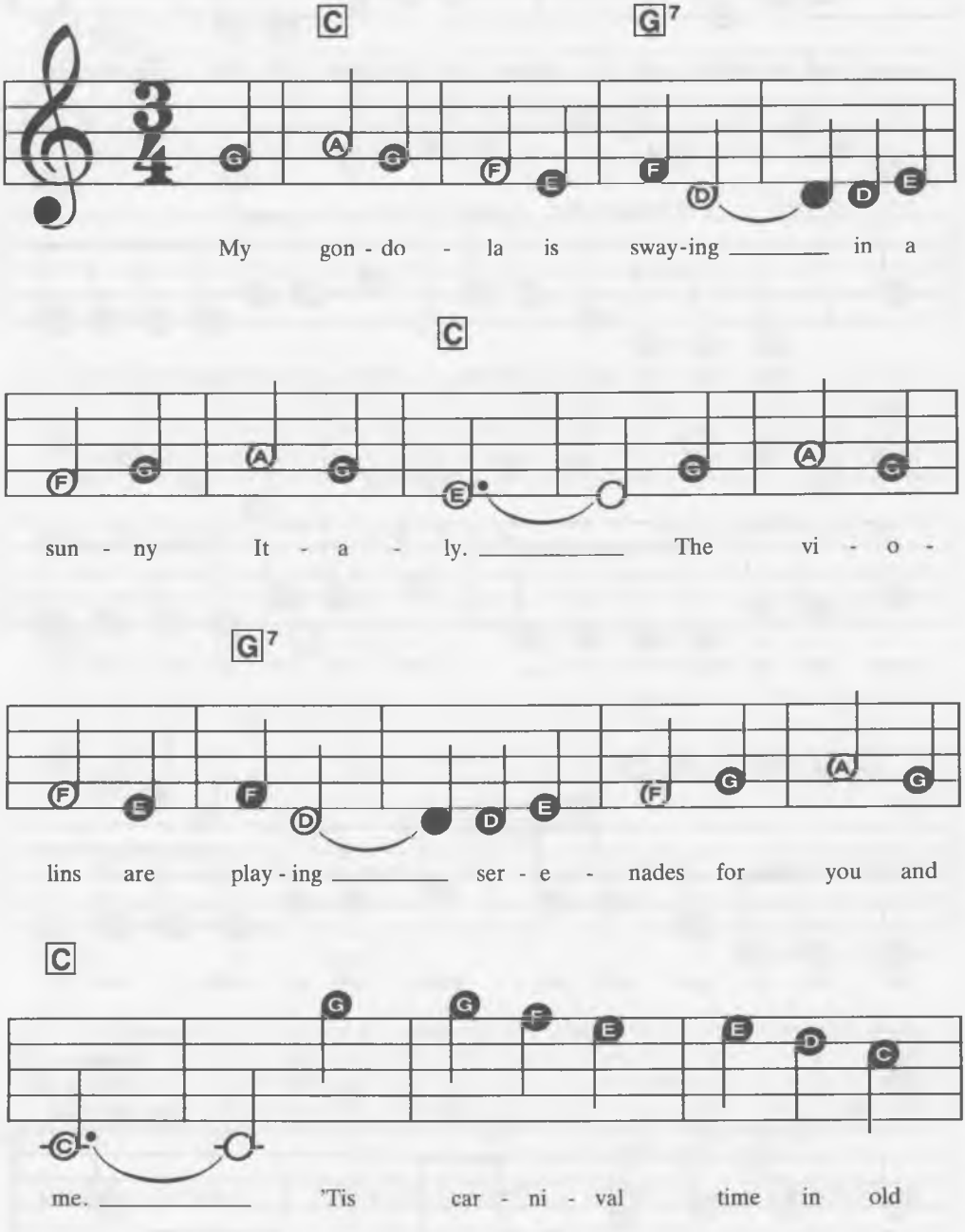

G7
C
②
come out to-night, and dance by the light of the moon.
Oh buf - fa - lo gals, can't you come out to-night can't you ___
G7
C
come out to-night can't you ___ come out to-night can't you ___
buf - fa - lo gals can't you come out to - night ___ and ___
G7
C
Return to ①
Play to ②
dance by the light of the moon. Oh

CARNIVAL OF VENICE

ACCORDION
BRILLIANT SOLO
Medium WALTZ

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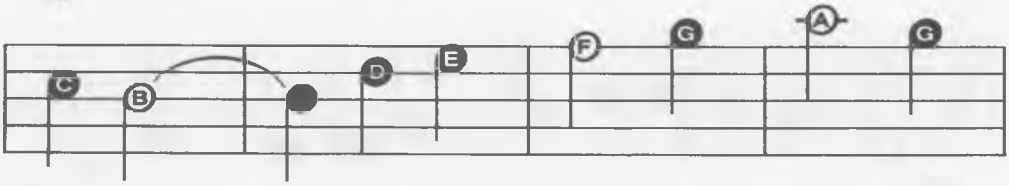
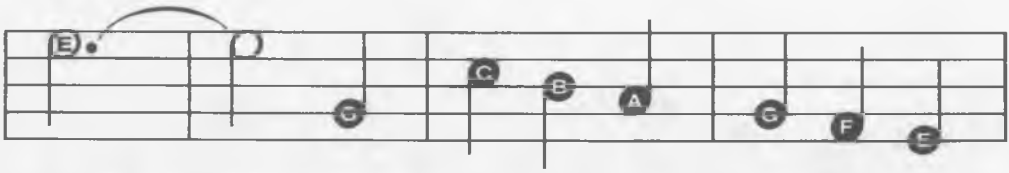
G7



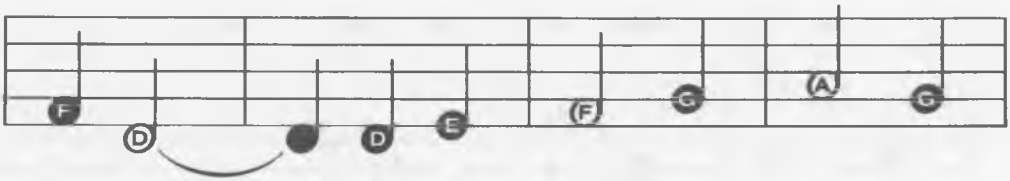
Ven - ice _____ and the mu - sic is sub -

C



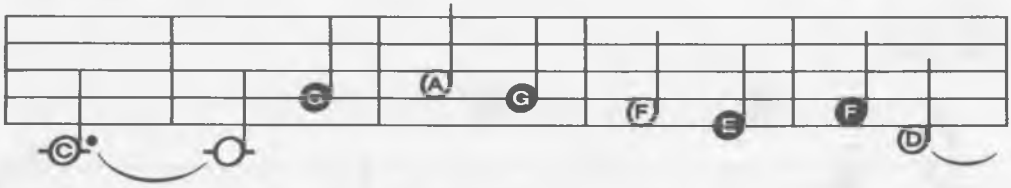
lime. _____ I hope that it nev - er will

G7

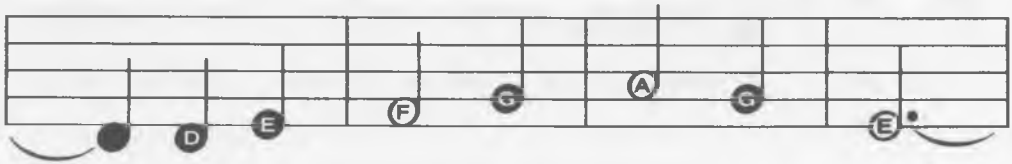


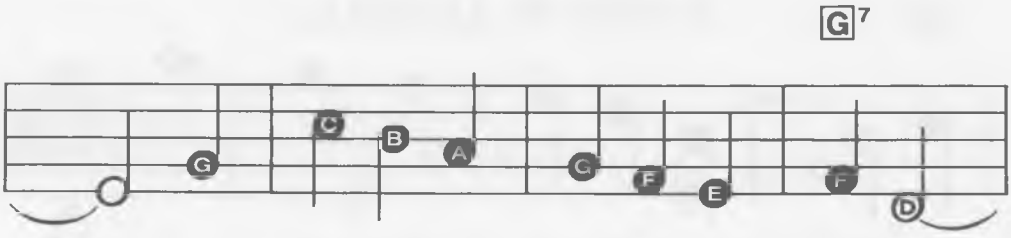
cease; _____ Play it through time af - ter

C G7

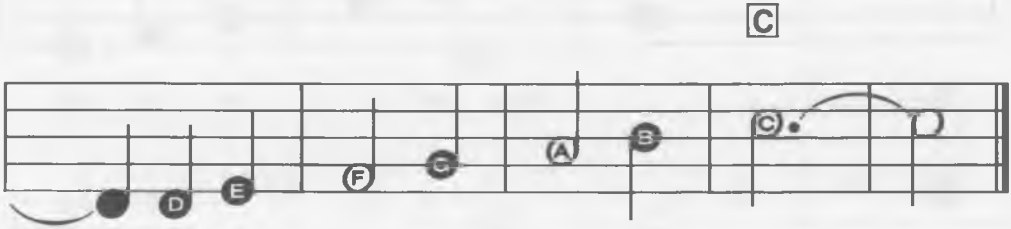


time. _____ My gon - do - la is sway - ing ____

C

_____ in a sun - ny It - a - ly. _____



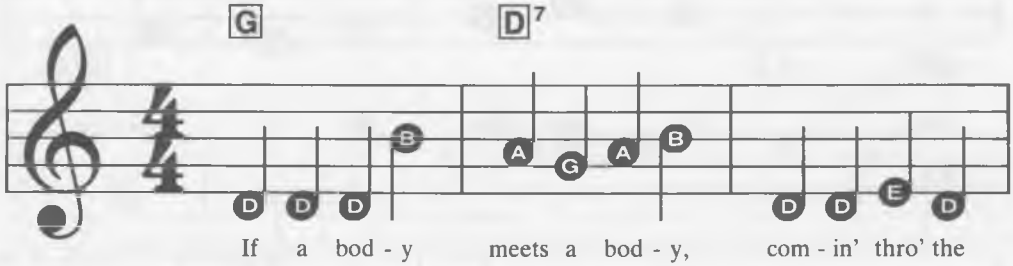
The vi - o - lins are soft - ly play - ing



ser - e - nades for you and me.

COMIN' THRO' THE RYE

FLUTE
SOFT SOLO
Slow SWING



If a bod - y meets a bod - y, com - in' thro' the

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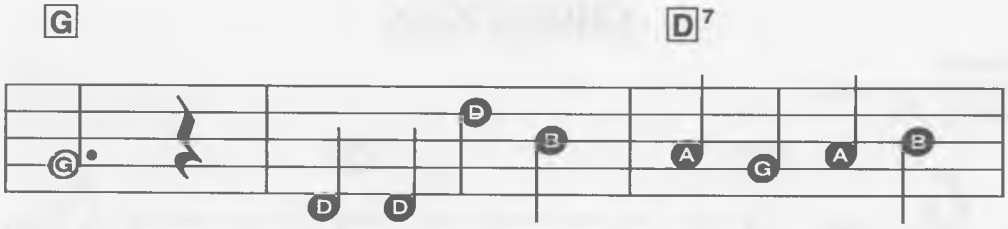
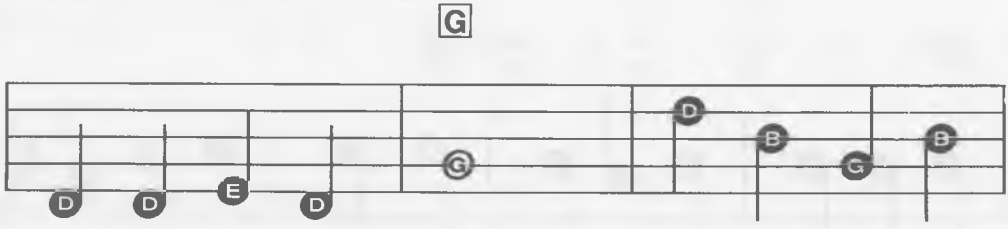
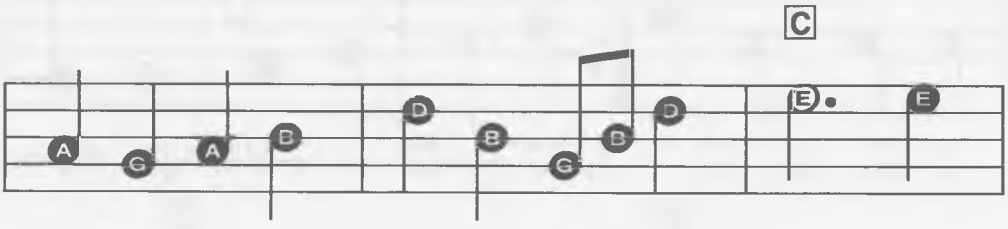
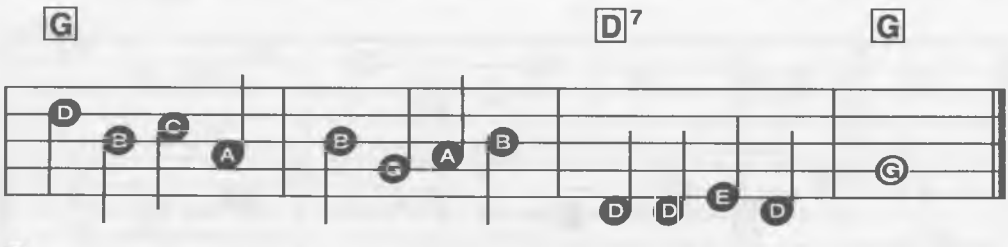
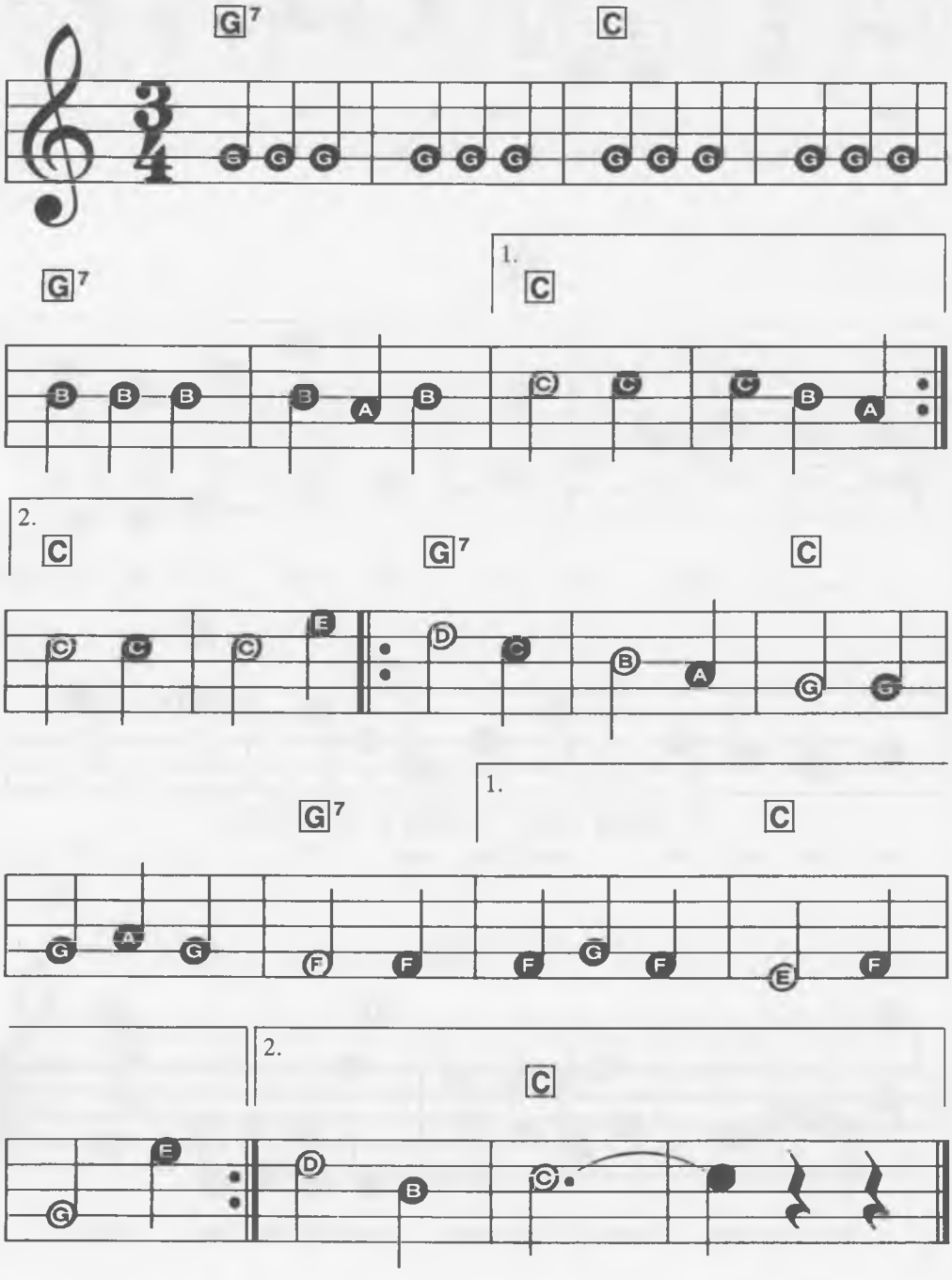

G
D7
rye
If a bod - y
kiss a bod - y,


G
need a bod - y
cry
Ev - 'ry las - sie


C
has her lad - die,
nane, they say ___ ha'e
I;
Yet


G
D7
G
a' the lads they
smile at me, when
com - in' thro' the
rye.

CHOPSTICKS

PIANO
BRIGHT 'N' BRASSY
Fast WALTZ

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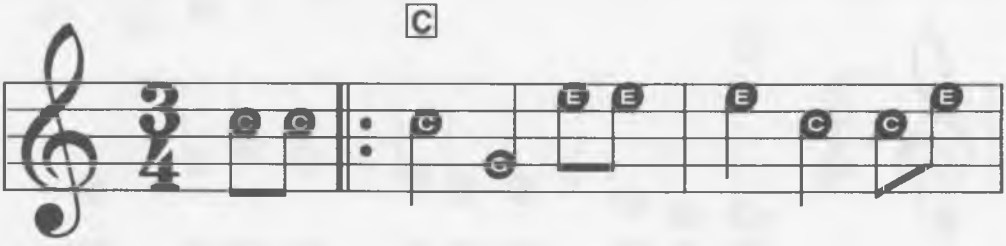
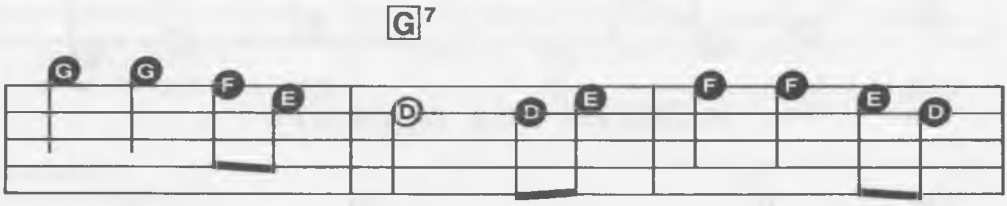
CLEMENTINE

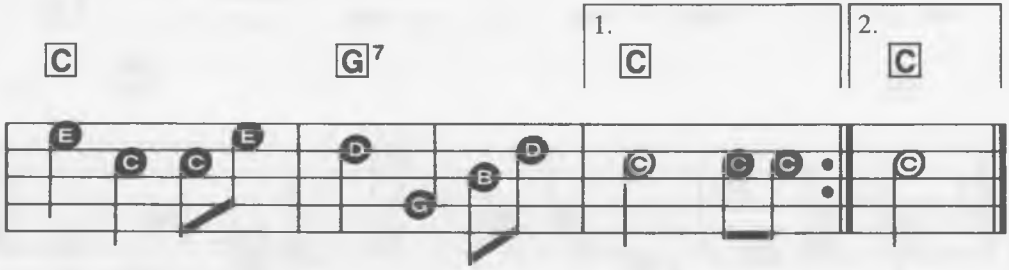
ORGAN
FULL 'N' MELLOW
Medium WALTZ



In a cav - ern in a can - yon, ex - ca -
dar - ling oh, my dar - ling oh, my



vat - ing for a mine dwelt a min - er, for - ty
dar - ling Clem - en - tine, you are lost and gone for -



nin - er, and his daugh - ter, Clem-en - tine. Oh, my
ev - er dread-ful sor - ry, Clem-en - -tine.

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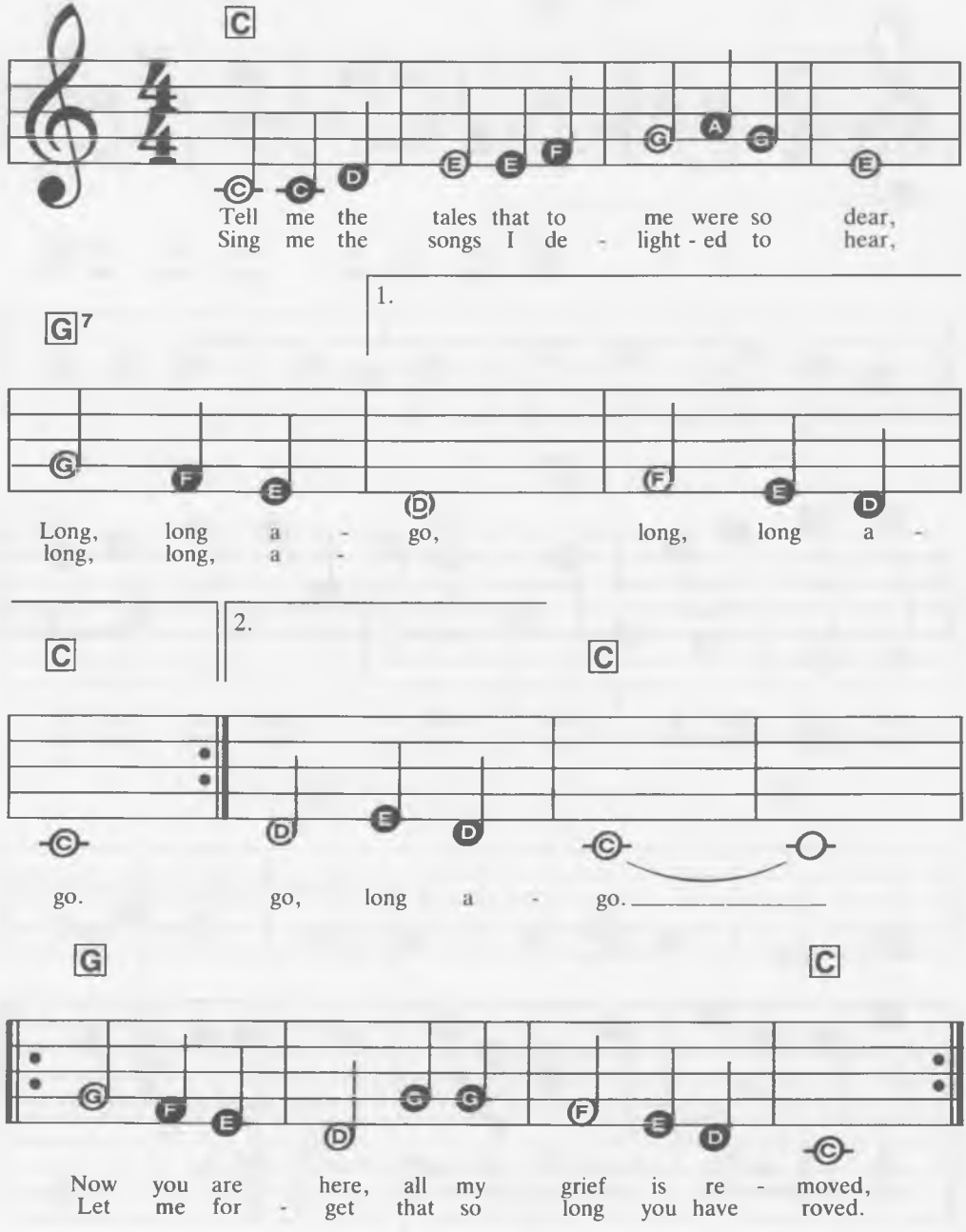
LONG, LONG AGO

CELLO
CLASSICAL
Slow SWING

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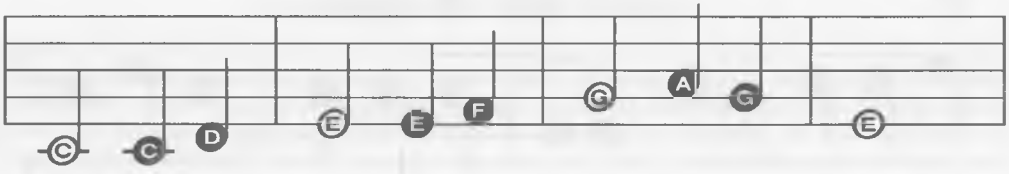
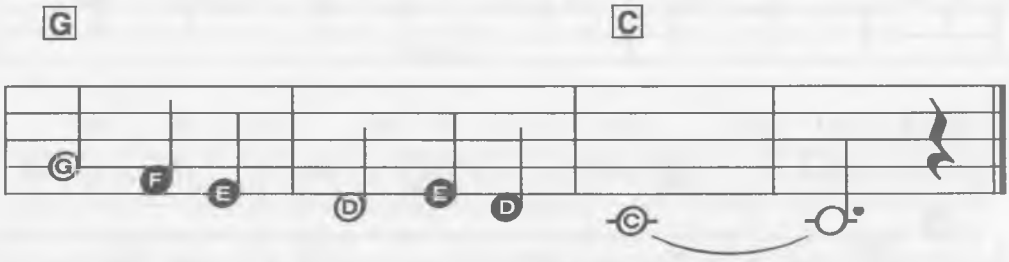
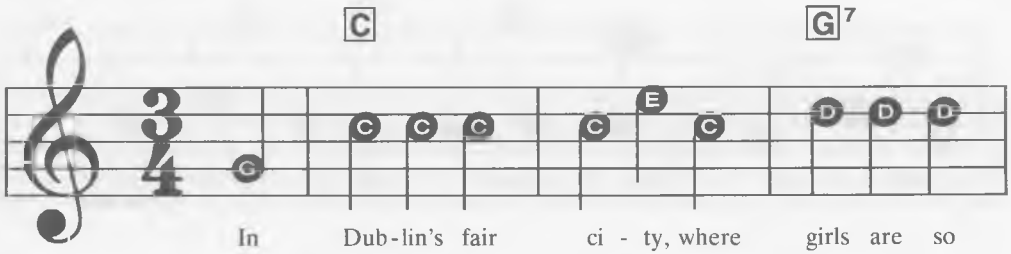

Let me be - lieve that you love as you loved,



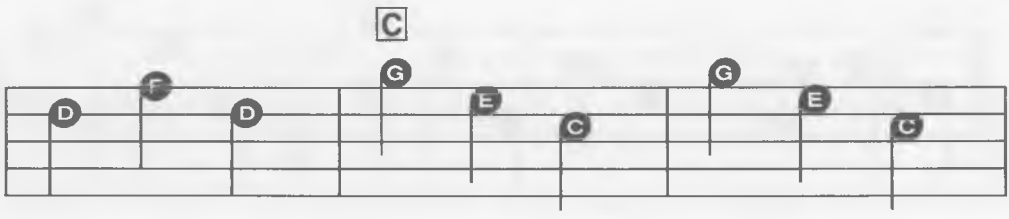
Long, long a - go, long a - go.

COCKLES AND MUSSELS

CLARINET
FULL 'N' BRILLIANT
Medium WALTZ



In Dub-lin's fair ci - ty, where girls are so



pret - ty, I first set my eyes on sweet

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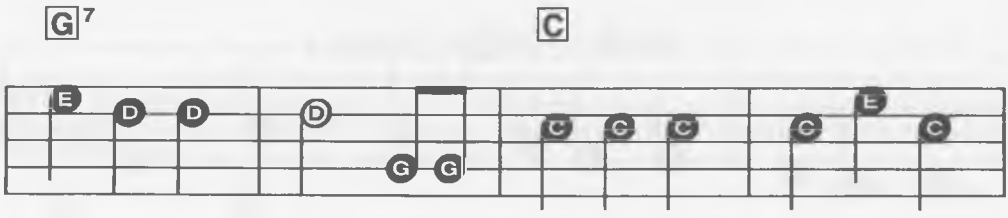
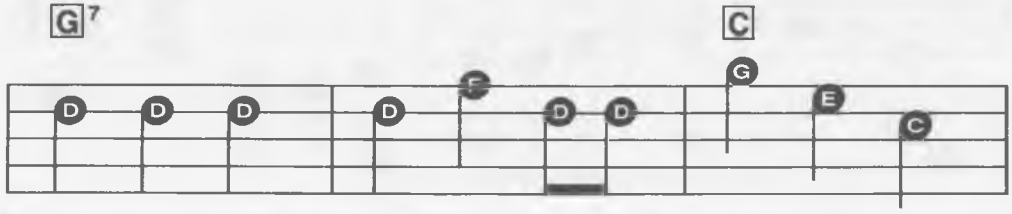
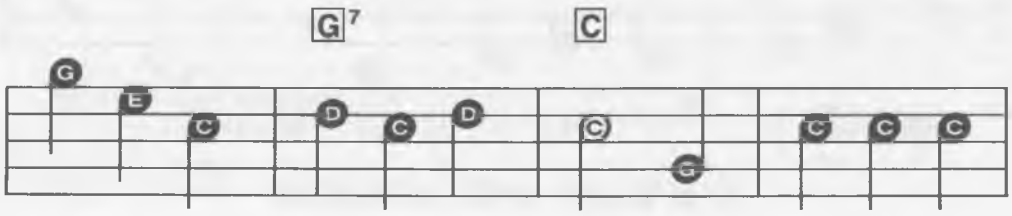


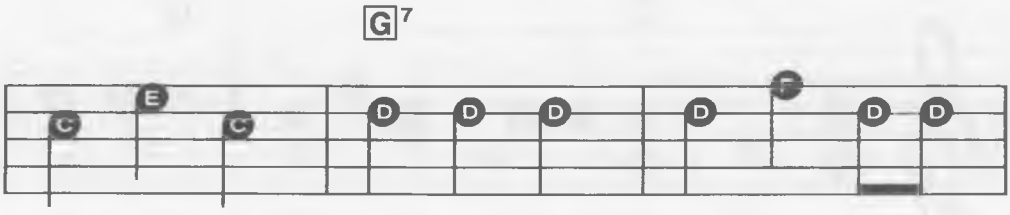
Mol - ly Ma - lone, as she wheeled her wheel bar - row thro'



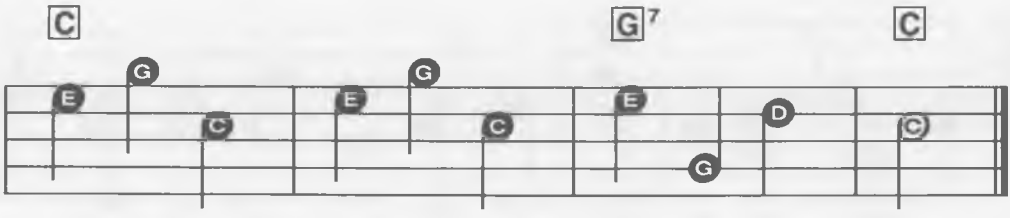
streets broad and nar - row, cry - ing "Cock - les and



Mus - sels A - live, A - live, O!" A - live, A - live,

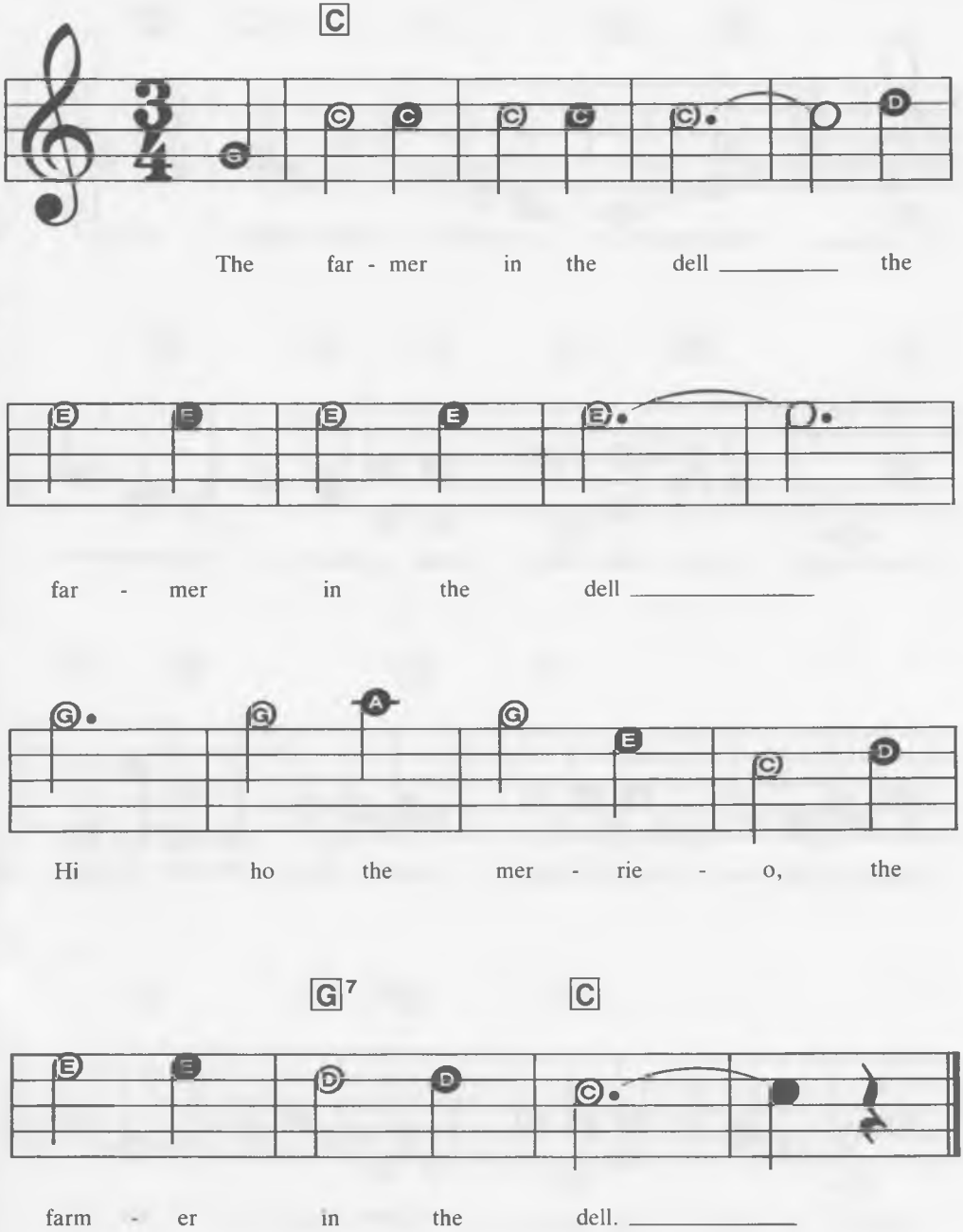


O! ____ A - live A - live O! ____ cry - ing



"Cock - les and Mus - sels A - live, A - live, O!"

FARMER IN THE DELL

TRUMPET
BRIGHT 'N' BRASSY
FAST WALTZ

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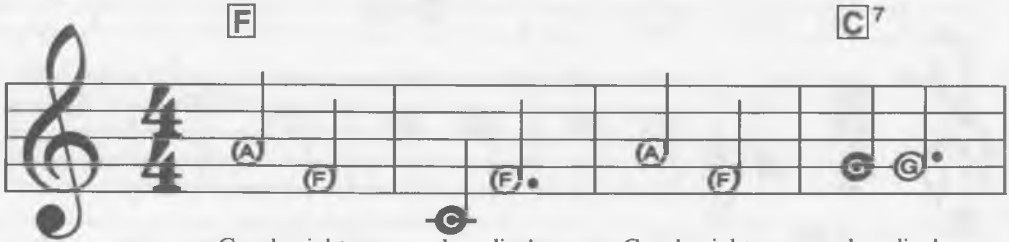
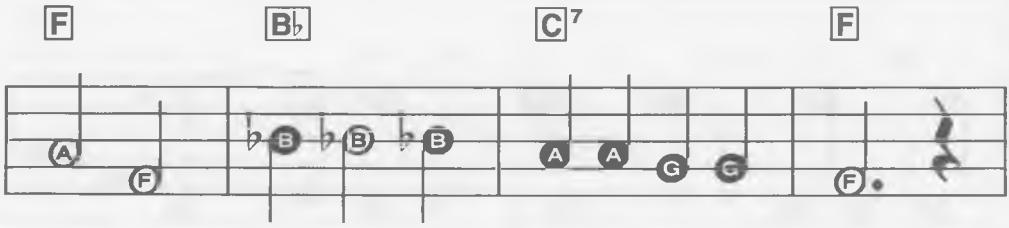
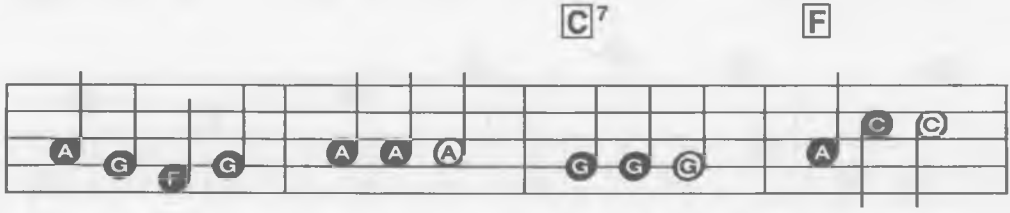
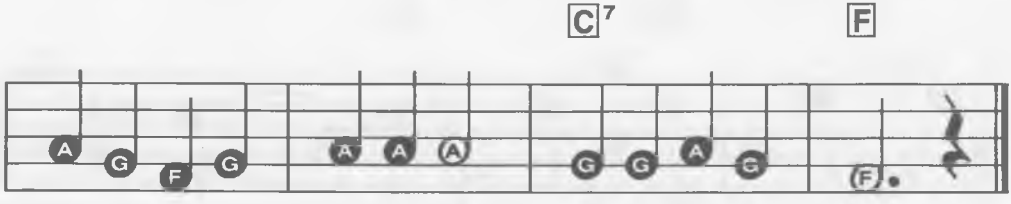
GOOD NIGHT LADIES

SAXOPHONE
FULL 'N' MELLOW
Medium SWING









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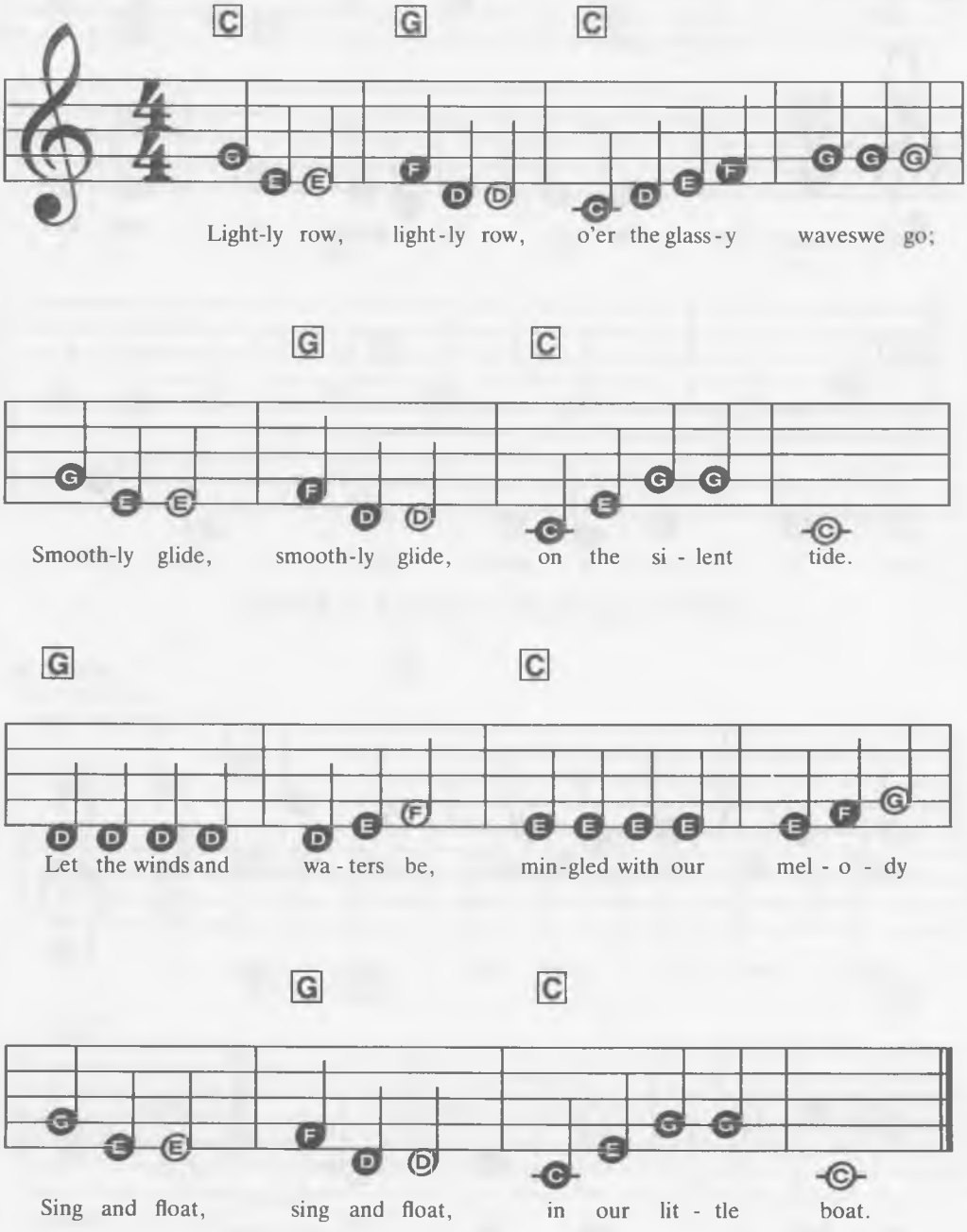
LIGHTLY ROW

FLUTE
SOFT SOLO
Medium SWING

C G C
Light-ly row, light-ly row, o'er the glass-y waveswe go;
G C
Smooth-ly glide, smooth-ly glide, on the si - lent tide.
G C
Let the winds and wa - ters be, min-gled with our mel - o - dy
G C
Sing and float, sing and float, in our lit - tle boat.

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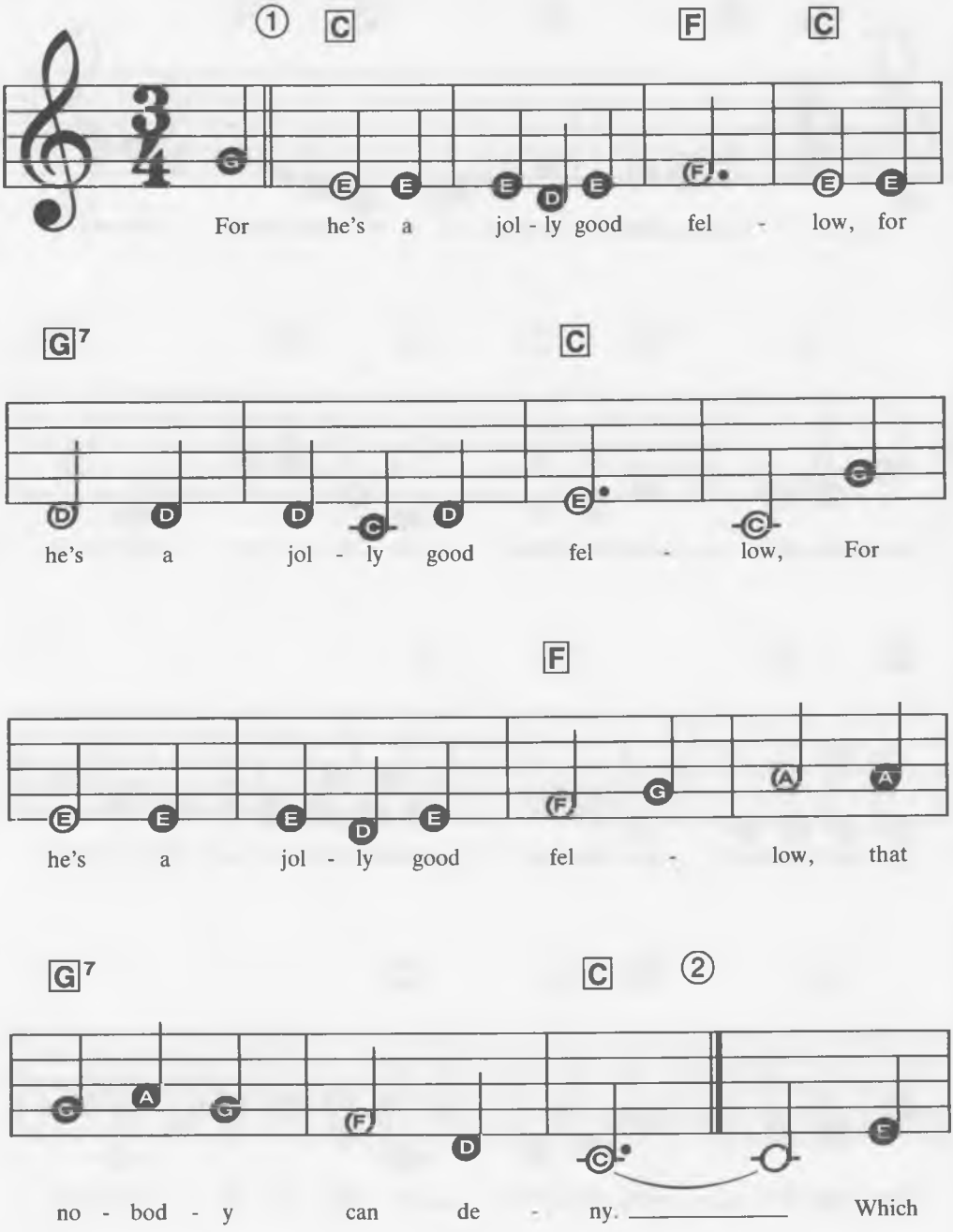
FOR HE'S A JOLLY GOOD FELLOW

TRUMPET
FULL 'N' BRILLIANT
Bright WALTZ

① C F C
For he's a jol - ly good fel - low, for
G7 C
he's a jol - ly good fel - low, For
F
he's a jol - ly good fel - low, that
G7 C ②
no - bod - y can de - ny. Which

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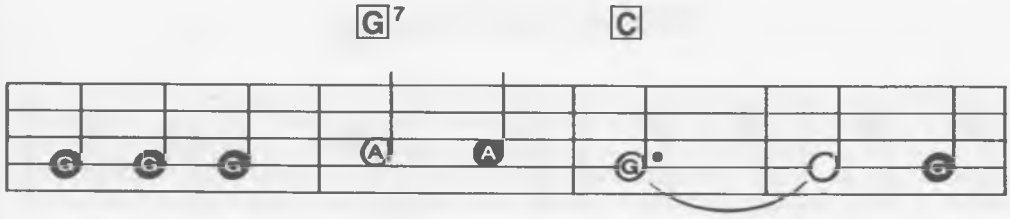
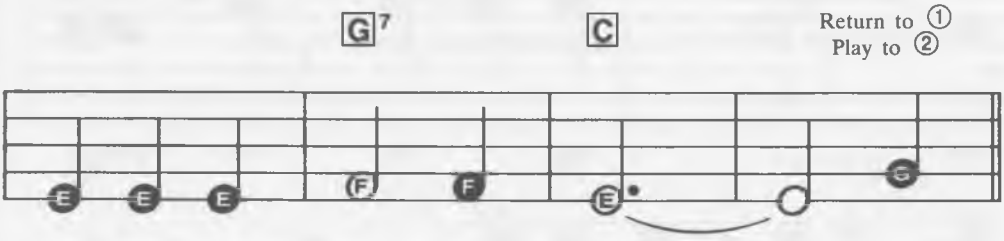
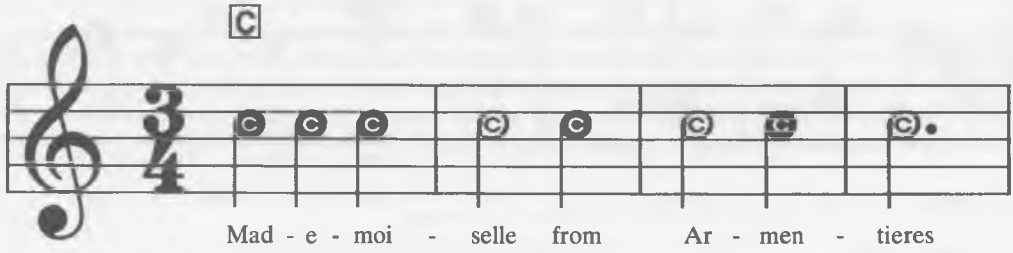
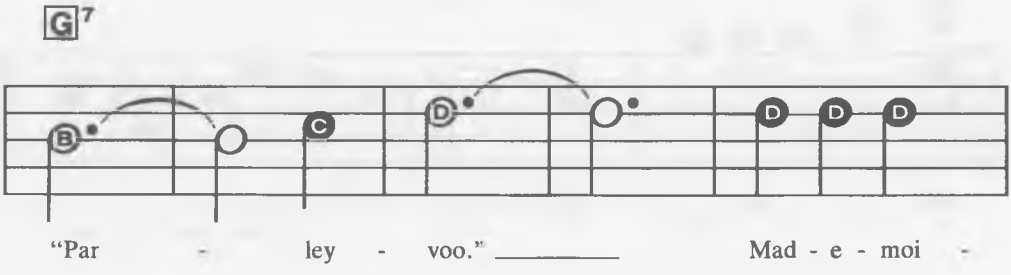




HINKY DINKY PARLEY VOO

TRUMPET
BIG 'N' BOLD
Bright WALTZ



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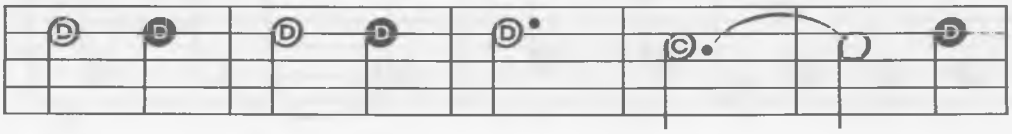
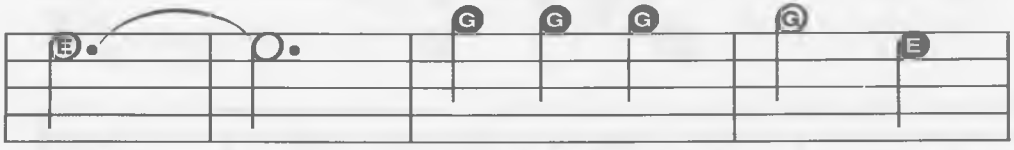
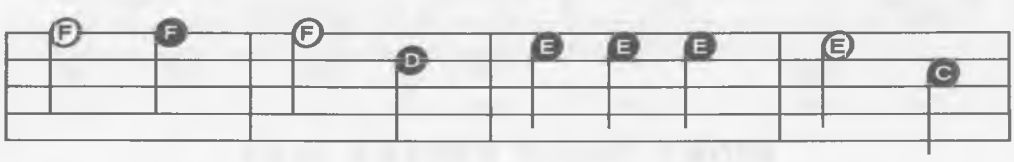
C



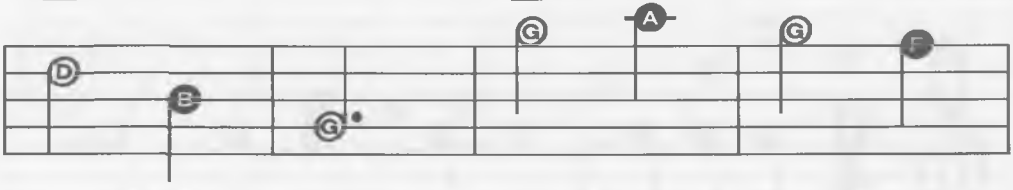
selle from Ar - men - tieres "Par - ley -

voo." _____ Mad - e - moi - selle from

G7 C



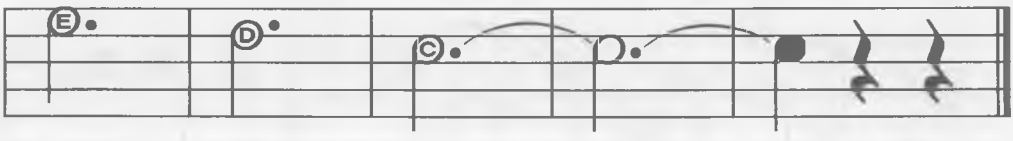
Ar - men - tieres, she had - n't been kissed in

G7 C



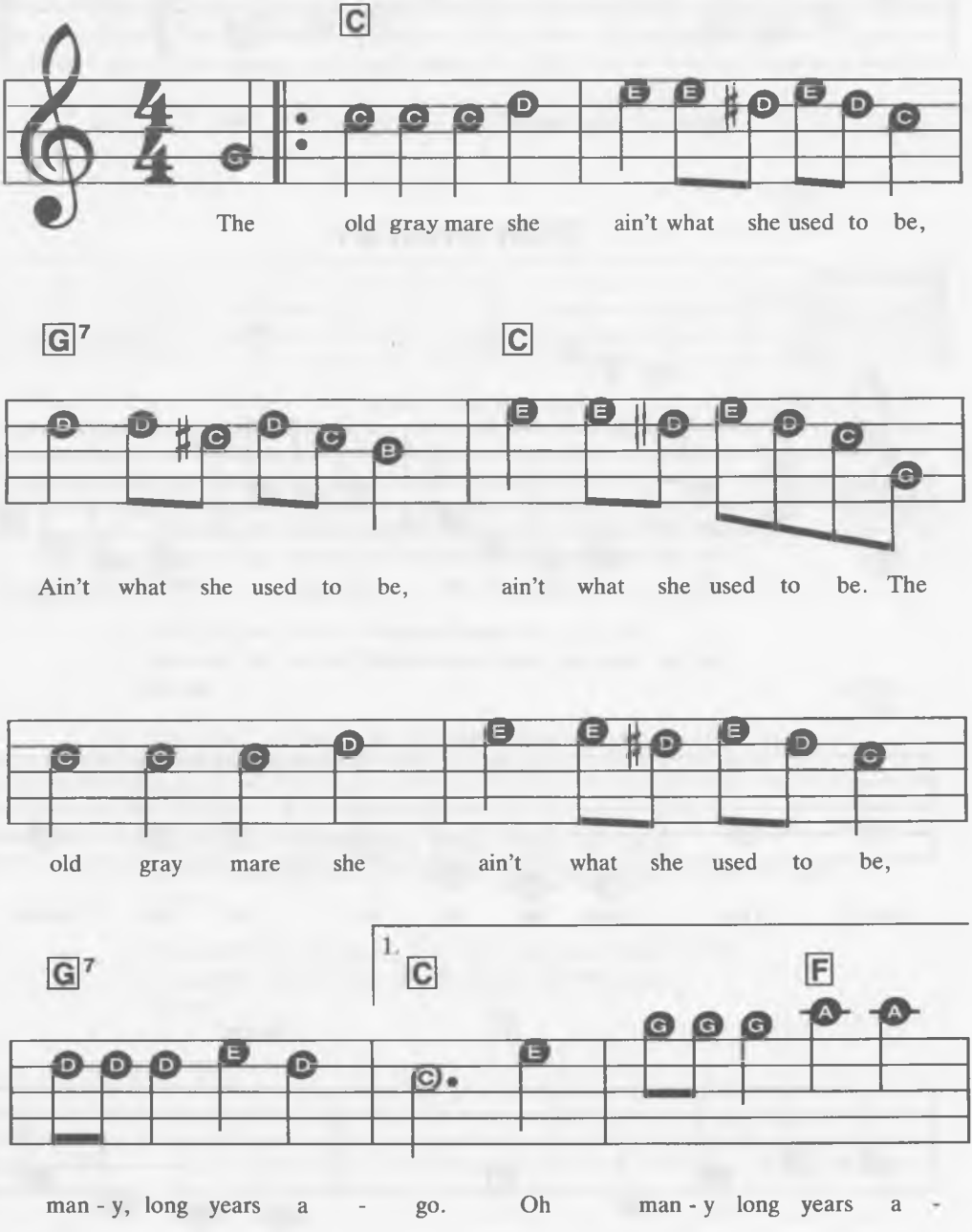
man - y years, hin - ky din - ky

G7 C



"Par - ley - voo." _____

OLD GRAY MARE

TRUMPET
BRIGHT 'N' BRASSY
Medium SWING

C
The old gray mare she ain't what she used to be,
G7
C
Ain't what she used to be, ain't what she used to be. The
old gray mare she ain't what she used to be,
G7
1.
C
F
man - y, long years a - go. Oh man - y long years a -

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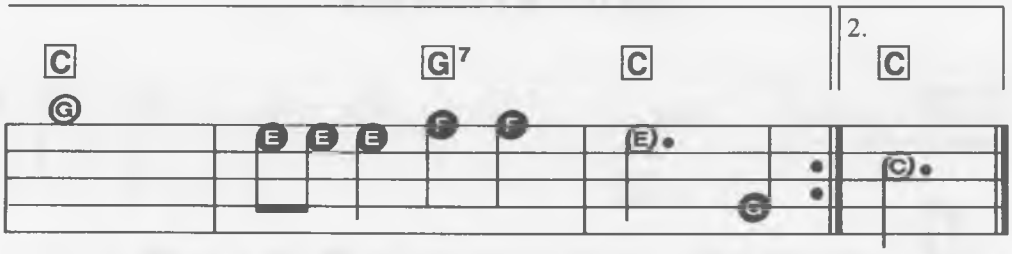
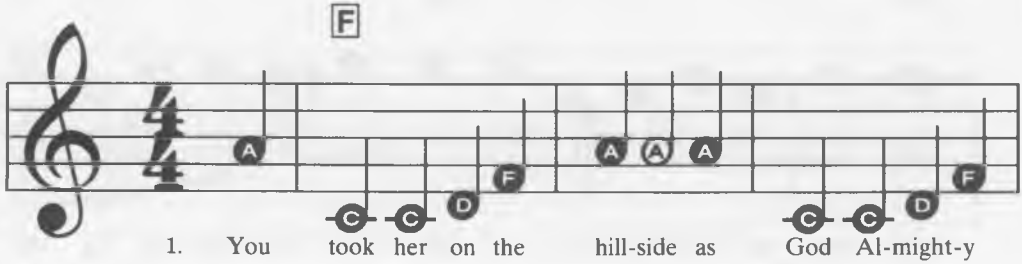


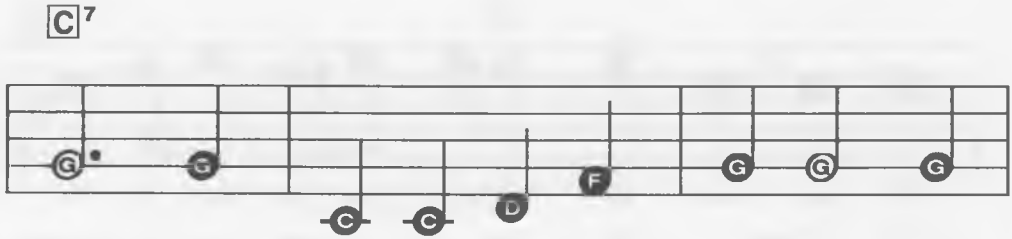
go, man - y long years a - go The go.

TOM DOOLEY

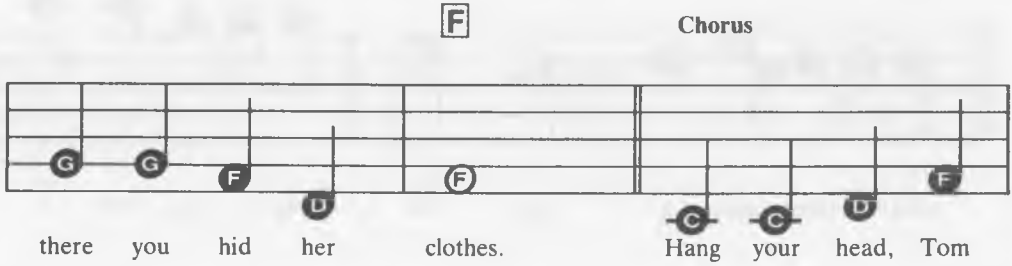
SAXOPHONE
FULL 'N' MELLOW
Medium SWING



1. You took her on the hill-side as God Al-might-y



knows, You took her on the hill - side where



there you hid her clothes. Hang your head, Tom

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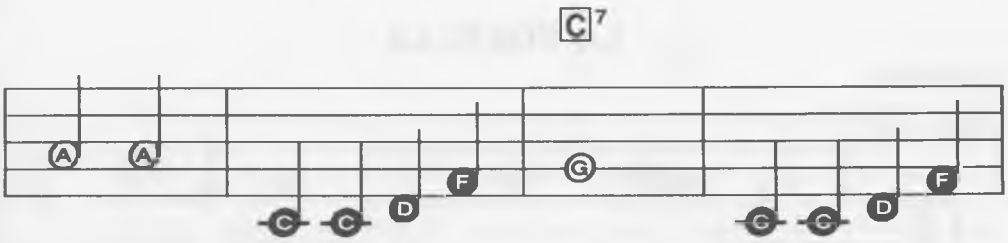
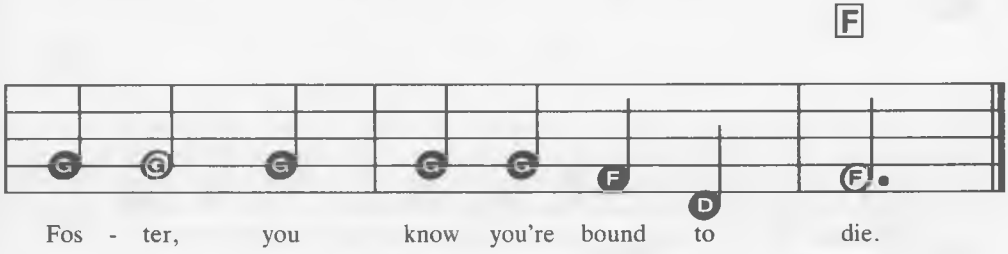




2. You took her by the roadside where you begged to be excused,
   You took her by the roadside where there you hid her shoes.
   Chorus

3. You took her on the hillside to make her your wife,
   You took her on the hillside where there you took her life.
   Chorus

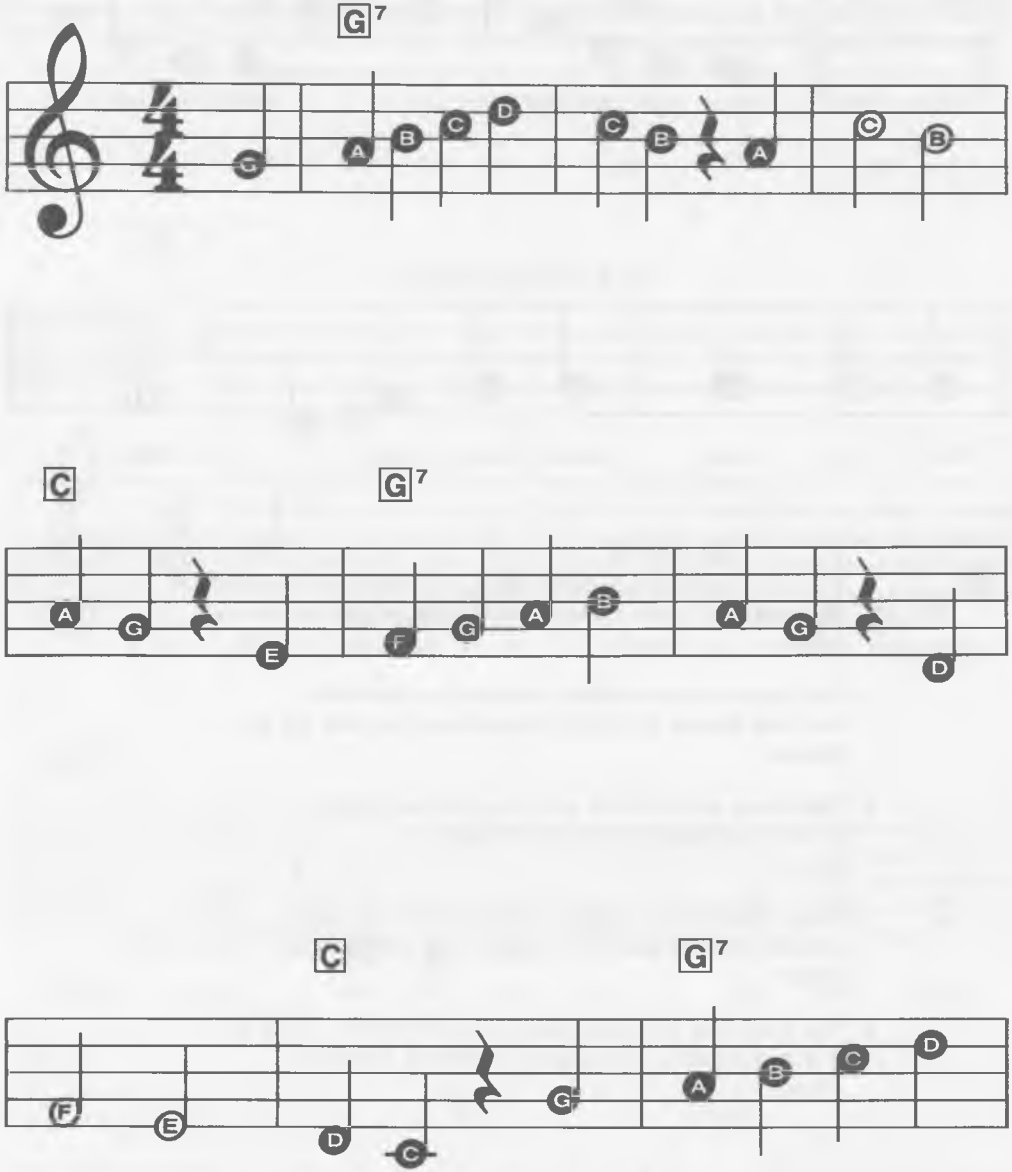
4. Take down my old violin and play it all you please,
   At this time tomorrow it'll be no use to me.
   Chorus

5. I dug a grave four feet long, I dug it three feet deep,
   And throwed the cold clay o'er her head and tramped it with my feet.
   Chorus

6. This world and one more, then where do you reckon I'd be.
   If it hadn't been for Grayson I'd-a-been in Tennessee.
   Chorus

LA SORELLA

SAXOPHONE

FULL 'N' MELLOW
Medium POLKA

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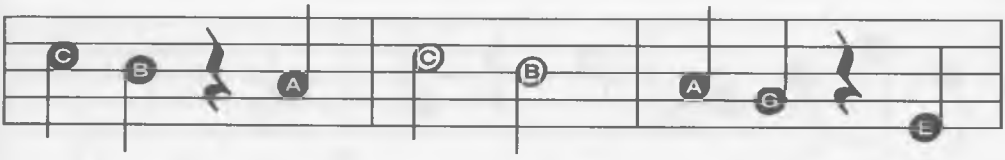
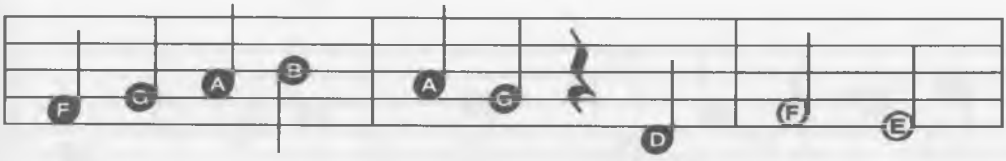
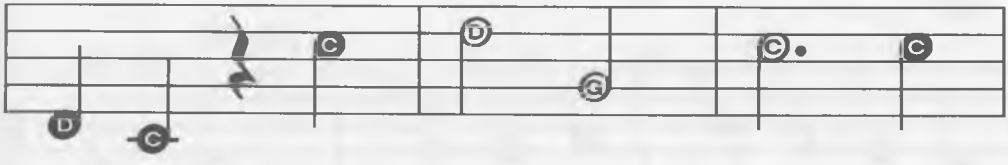
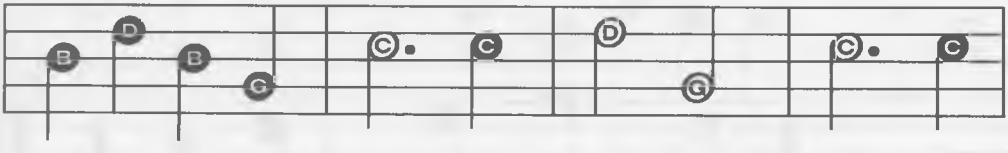
C

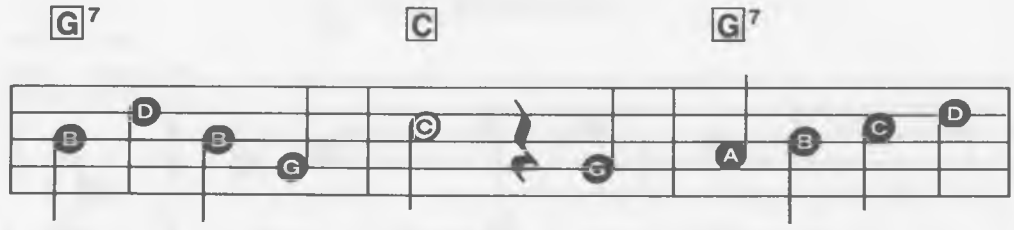


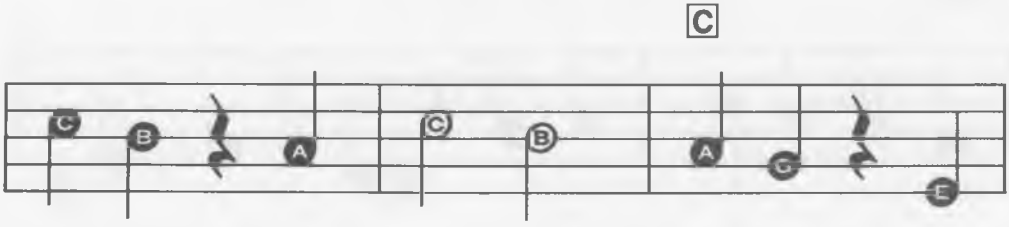
G7



C G7 C

G7 C G7 C




G7
C
G7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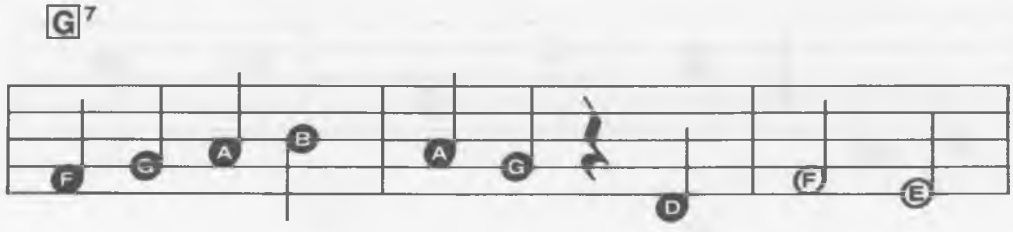
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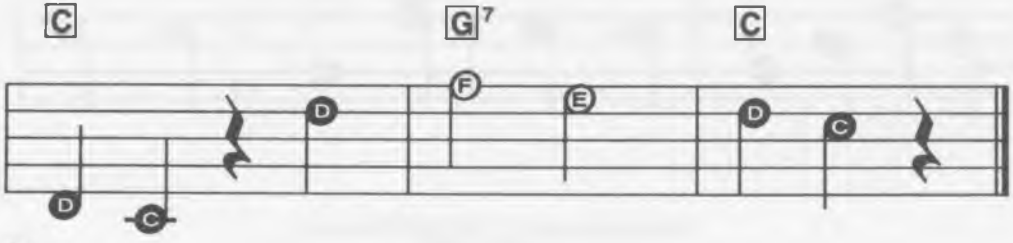
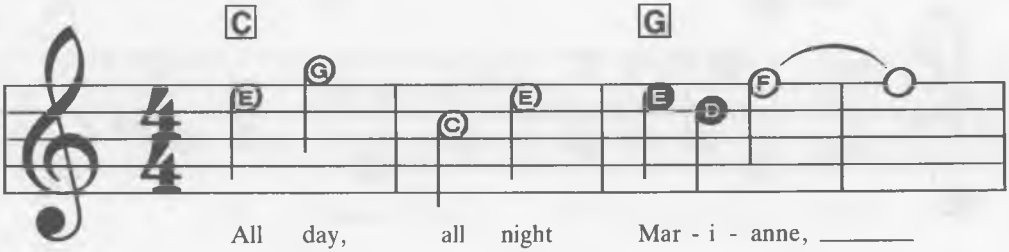
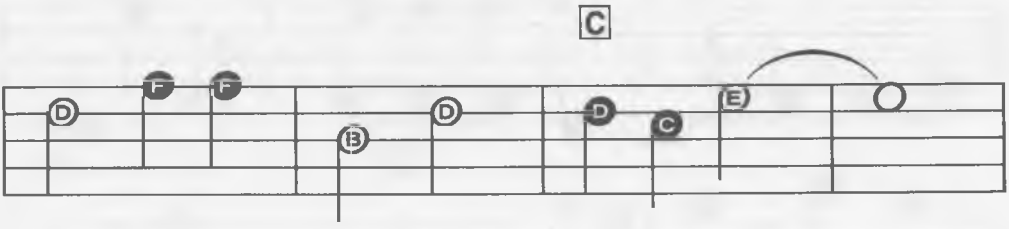
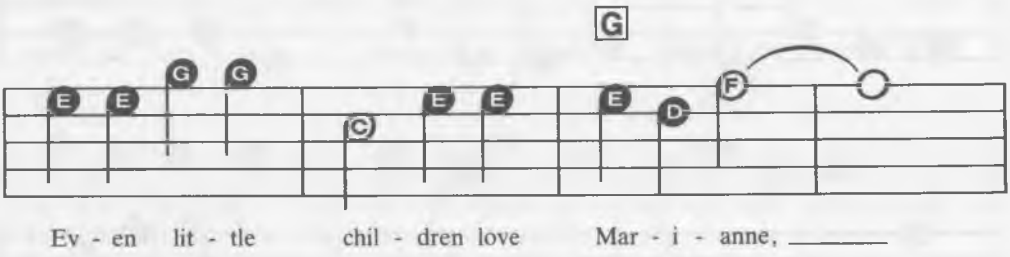

C
G7
C

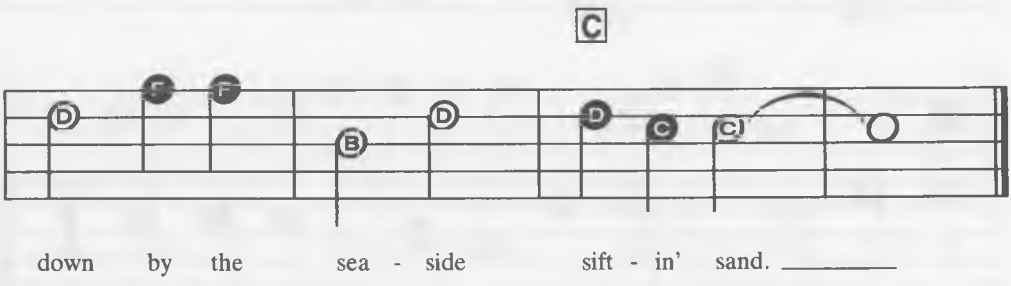
MARIANNE

SAXOPHONE
FULL 'N' MELLOW
Medium SWING









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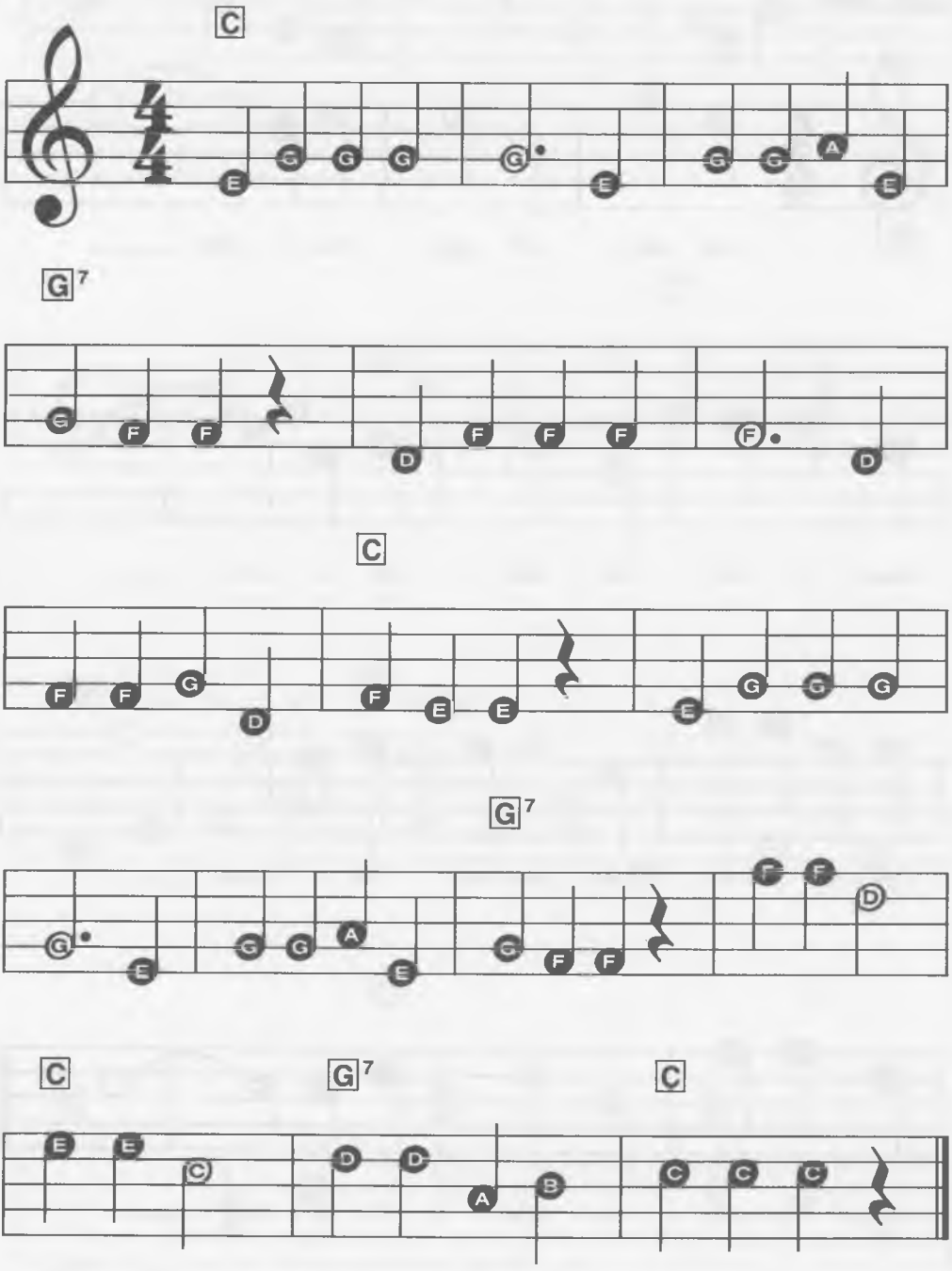
MARTHA POLKA

TRUMPET
BRIGHT 'N' BRASSY
Medium POLKA

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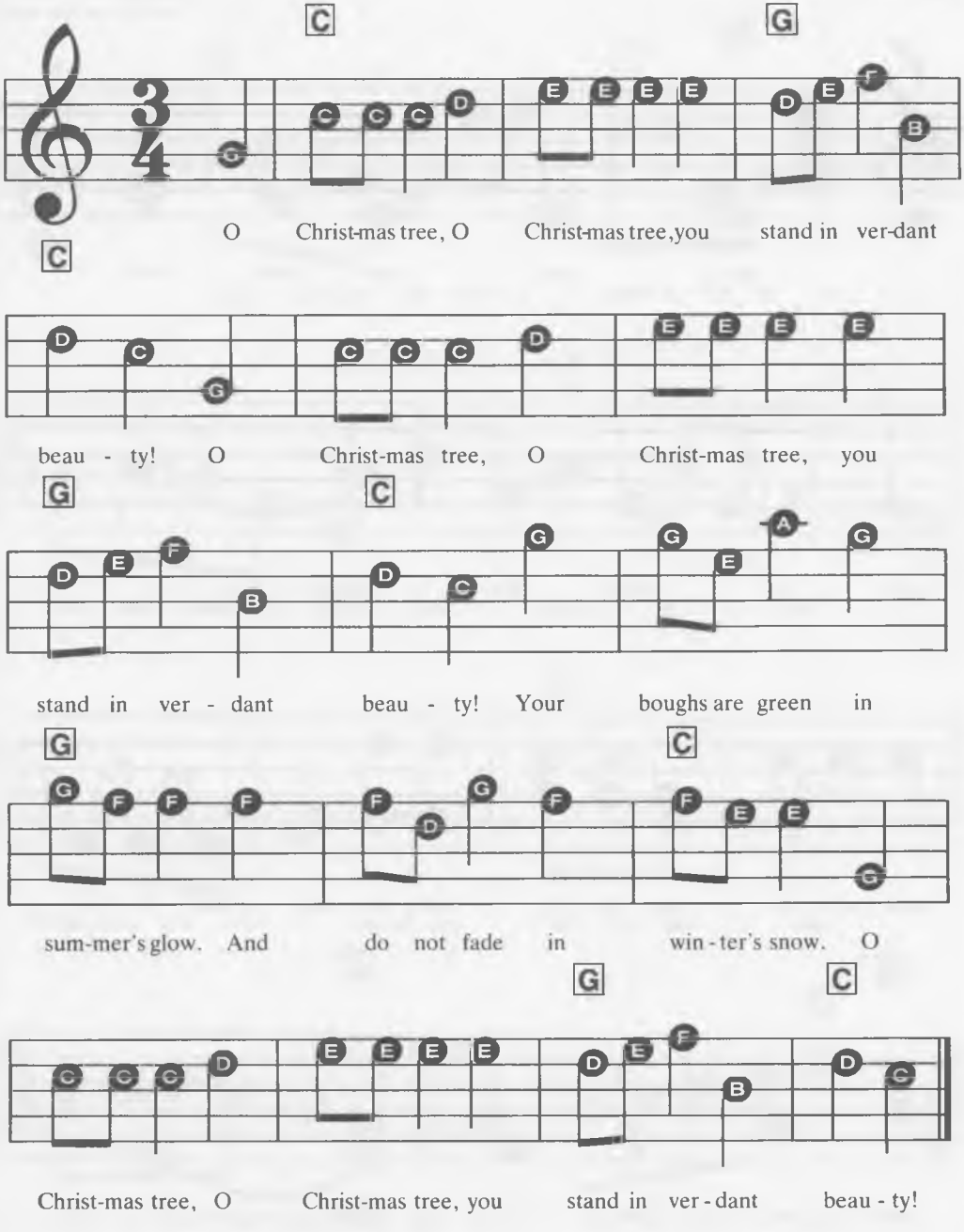
O, CHRISTMAS TREE

PIANO
CLASSICAL
No Rhythm

C
G
C
O Christ-mas tree, O Christ-mas tree, you stand in ver-dant
beau - ty! O Christ-mas tree, O Christ-mas tree, you
G
C
stand in ver - dant beau - ty! Your boughs are green in
G
C
sum-mer's glow. And do not fade in win - ter's snow. O
G
C
Christ-mas tree, O Christ-mas tree, you stand in ver - dant beau - ty!

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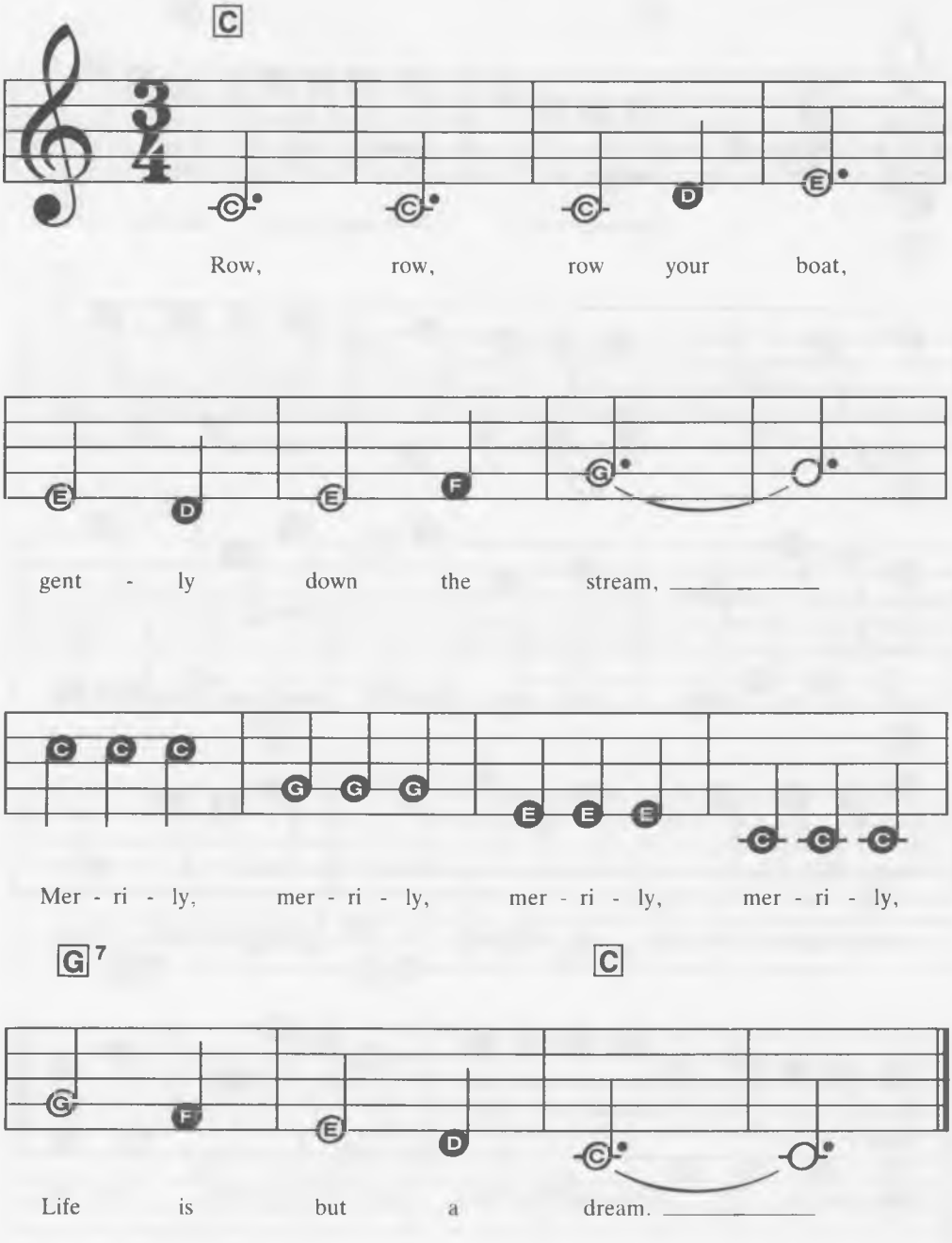
ROW, ROW, ROW YOUR BOAT

CLARINET
FULL 'N' MELLOW
Bright WALTZ

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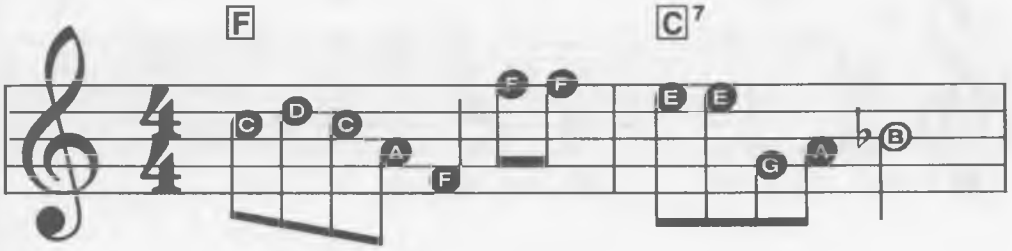
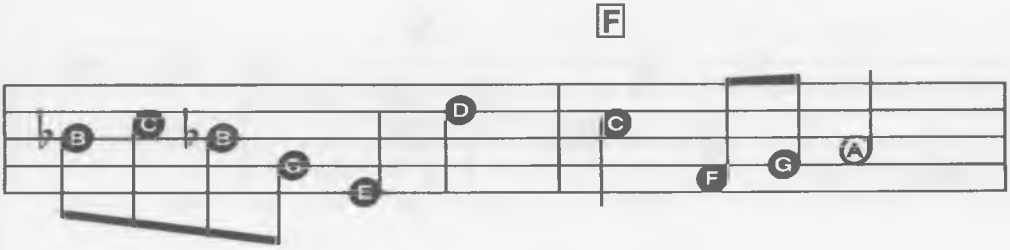
SING A SONG OF SIXPENCE

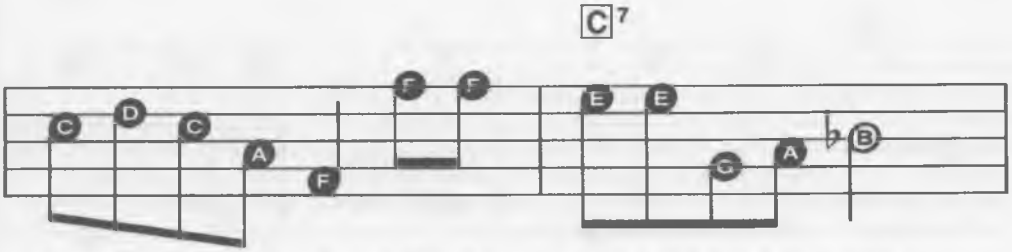
TRUMPET
BRIGHT 'N' BRASSY
Medium Slow SWING



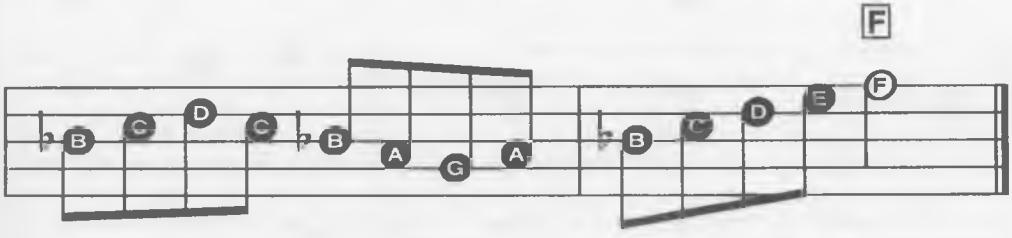
Sing a song of six - pence, a pock - et full of rye,



Four and twen - ty black birds baked in a pie,



When the pie was o - pened, the birds be - gan to sing,



Was - n't that the strang - est dish to set be - fore a king.

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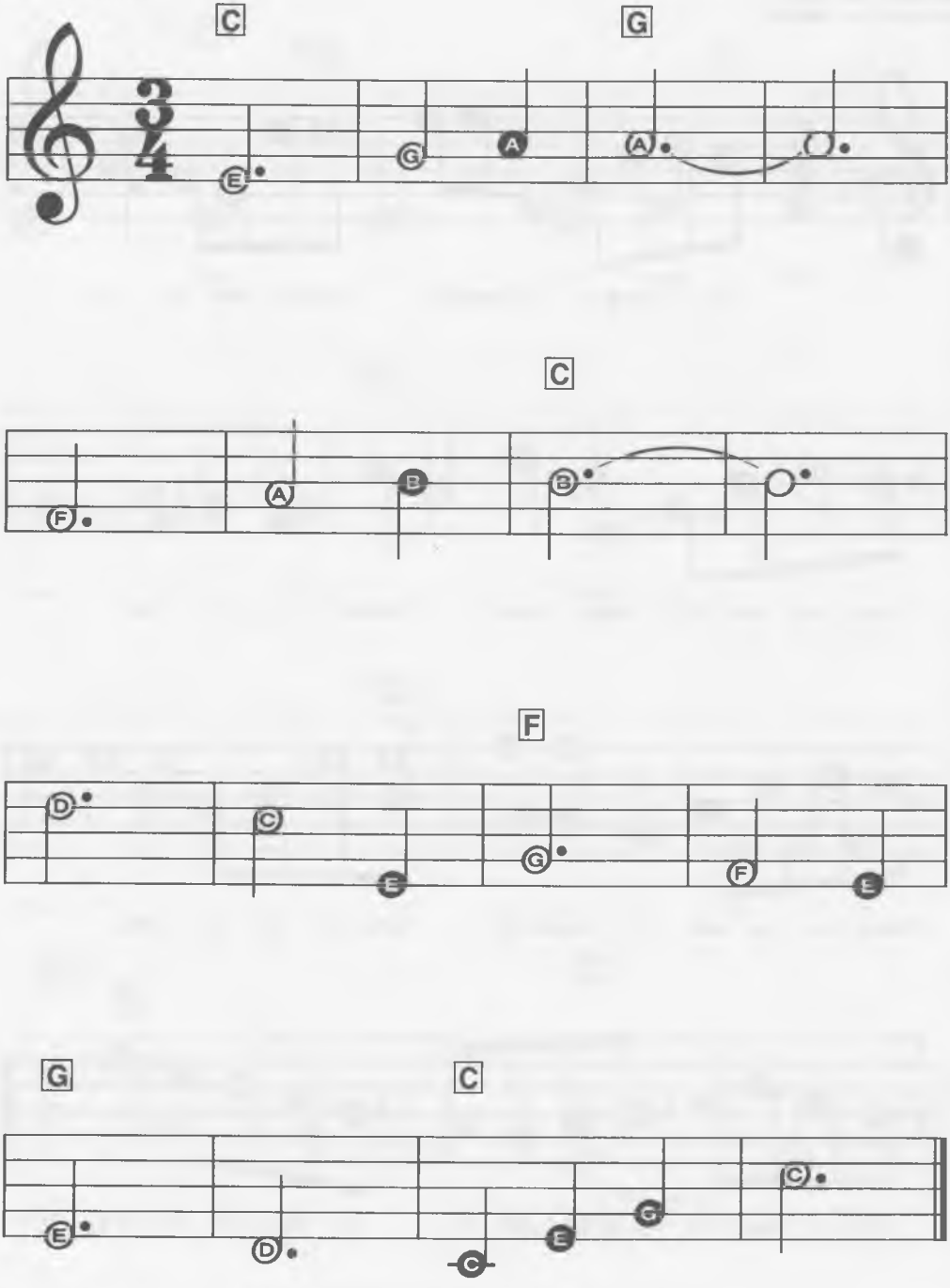
SKATERS WALTZ

FLUTE
SOFT SOLO
Medium WALTZ

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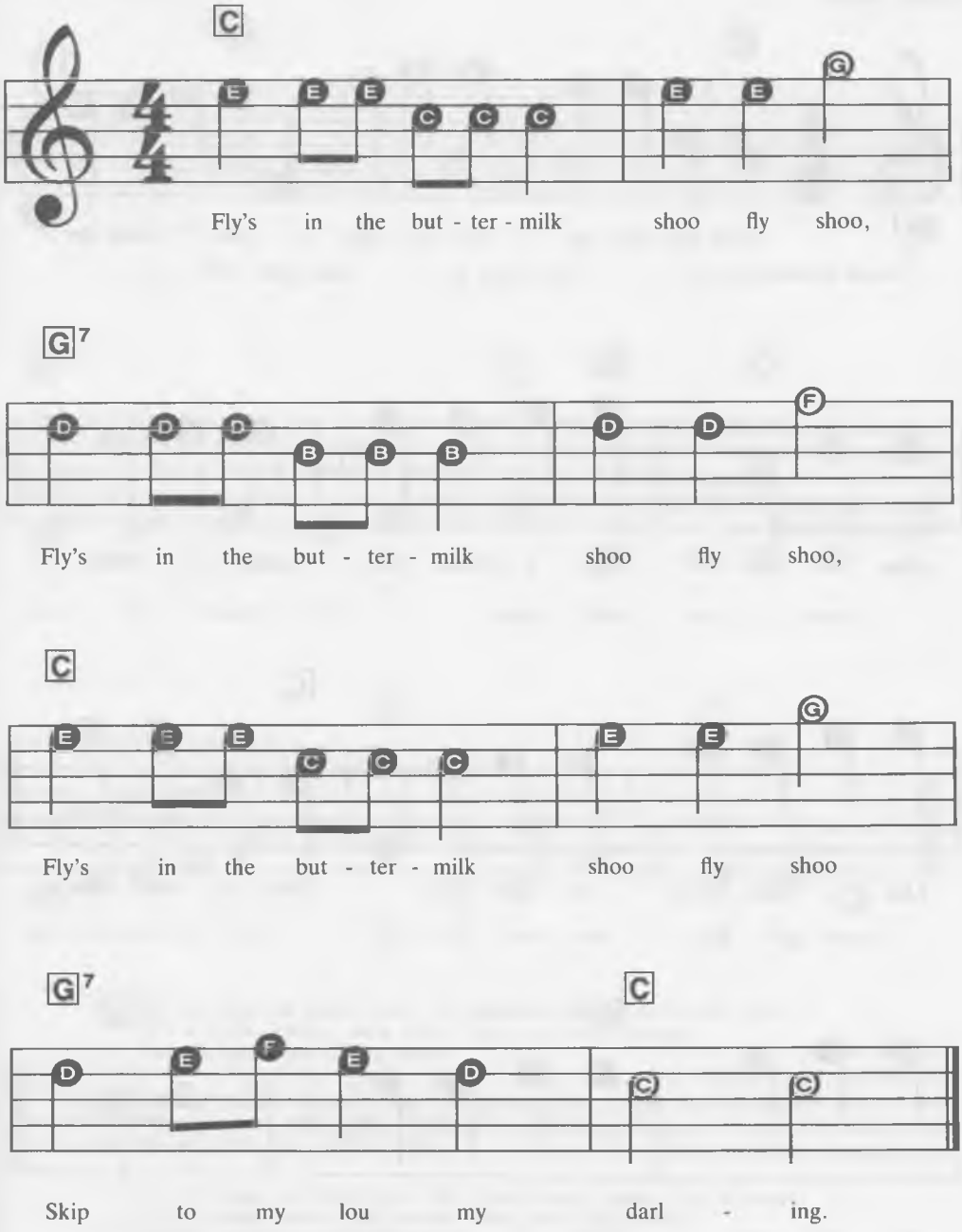
SKIP TO MY LOU

TRUMPET
BRIGHT 'N' BRASSY
Medium SWING

C
Fly's in the but - ter - milk shoo fly shoo,
G7
Fly's in the but - ter - milk shoo fly shoo,
C
Fly's in the but - ter - milk shoo fly shoo
G7
C
Skip to my lou my darl - ing.

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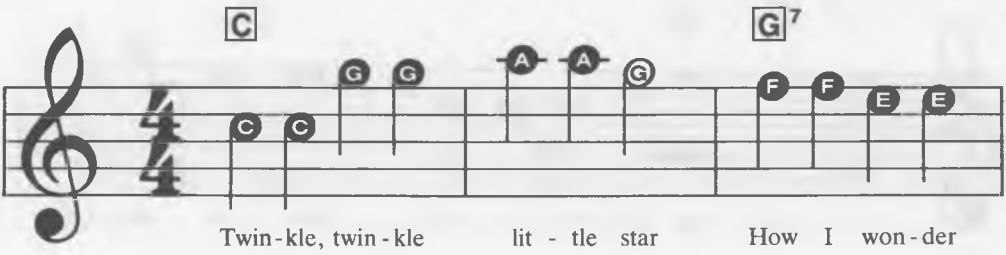
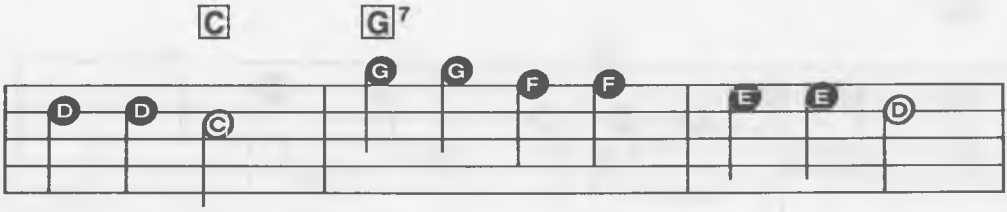
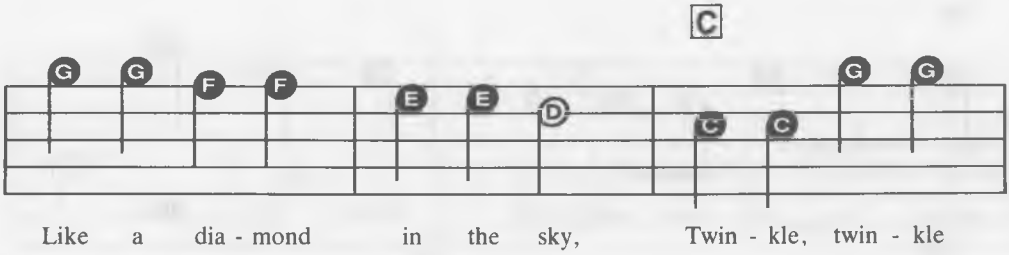
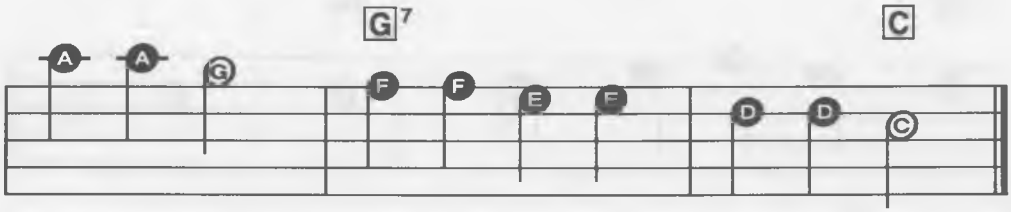
TWINKLE, TWINKLE, LITTLE STAR

CLARINET
SOFT SOLO
Medium SWING









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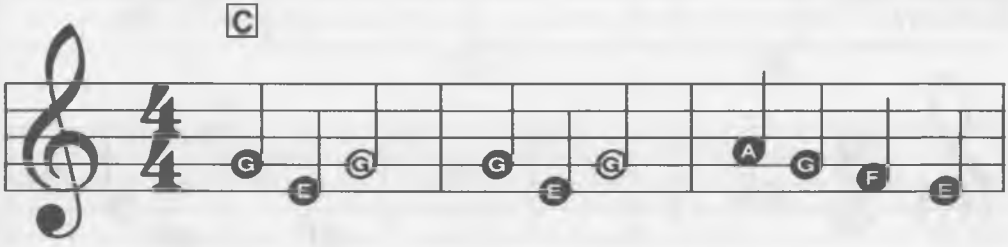
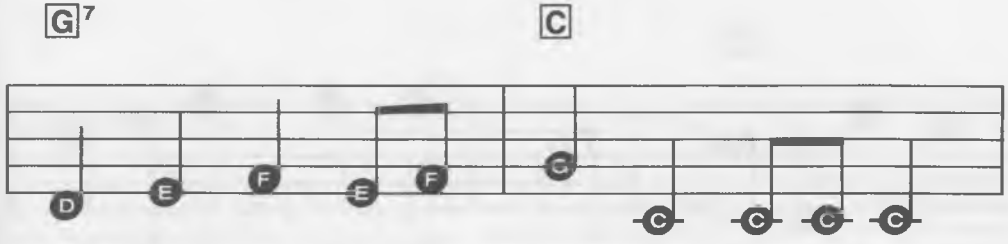
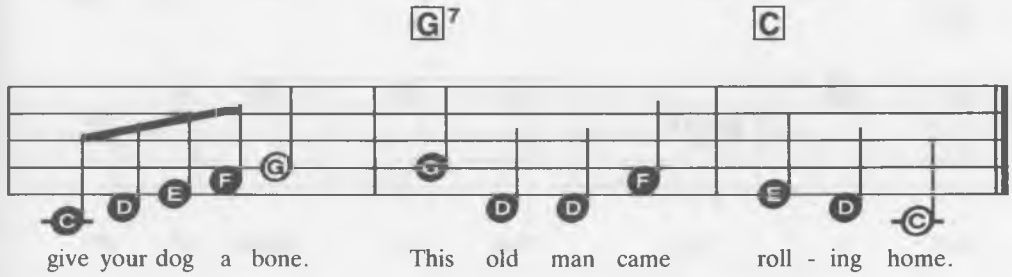
THIS OLD MAN

TRUMPET
BRIGHT 'N' BRASSY
Medium Fast MARCH







2. This old man, he played two. He played knick, knack, on my shoe
With a knick, knack, patty whack, give your dog a bone.
This old man came rolling home.

3. This old man, he played three. He played knick, knack, on my knee
With a knick, knack, patty whack, give your dog a bone.
This old man came rolling home.

4. This old man, he played four. He played knick, knack, on this door
With a knick, knack, patty whack, give your dog a bone.
This old man came rolling home.

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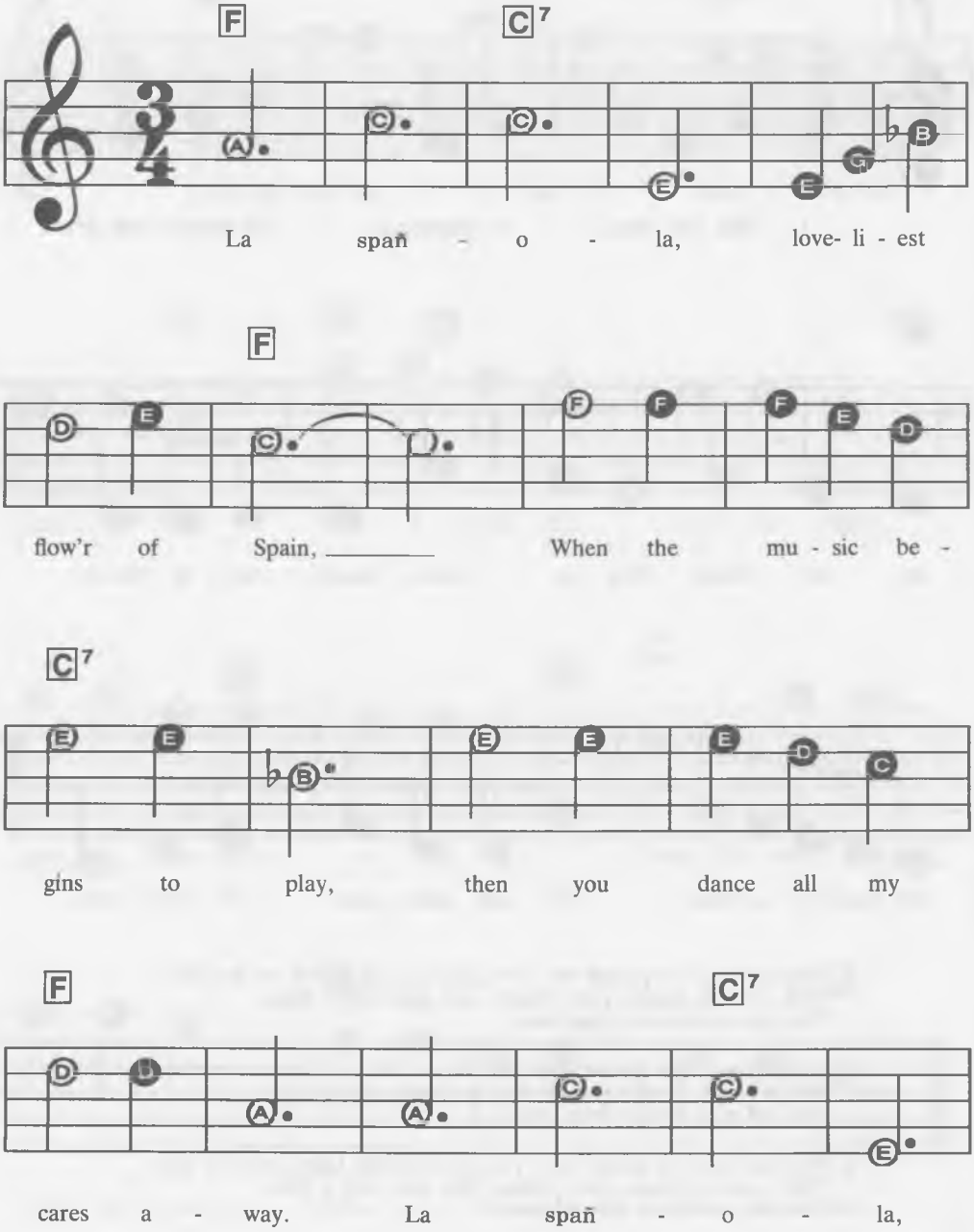
LA SPAÑOLA

CLARINET
BRILLIANT SOLO
Fast WALTZ

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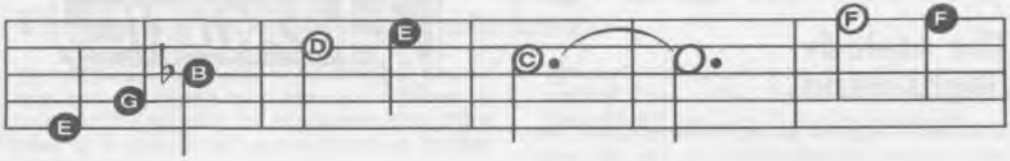
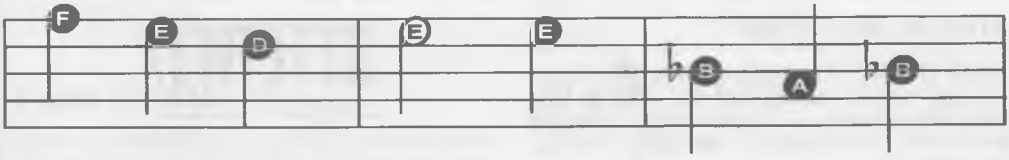
F

love - li - est flow'r of Spain, _____ Dance and

C 7

sing all the night and day; Span - ish

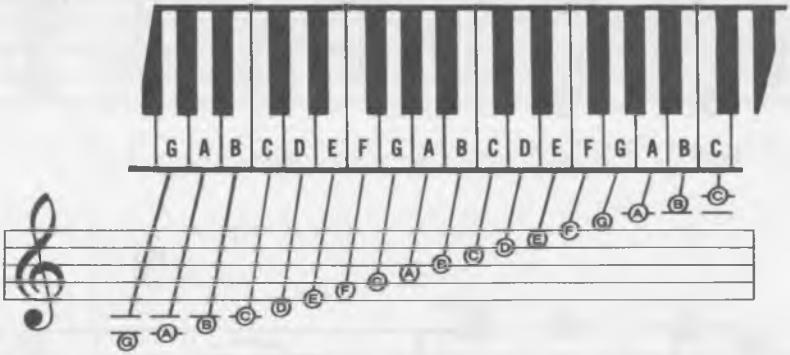
F

flow'r, dance our cares a - way. _____

THE ABC's OF LETTER MUSIC

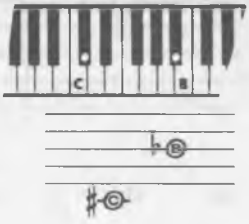
The Melody (Right Hand)

The melody appears as large lettered notes. The letter name corresponds to a key on your keyboard.

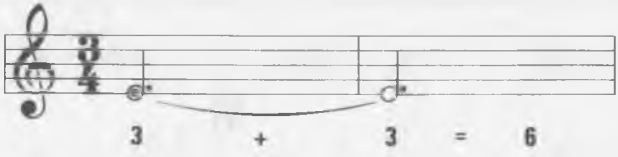


Sharps and Flats

In LETTER MUSIC a **sharp** (♯) tells you to play the very next key to the right and a **flat** (♭) tells you to play the very next key to the left. These are black keys. Notes without a **sharp** (♯) or **flat** (♭) are white keys.



Ties

A **tie** is a curved line connecting notes on the same line or in the same space. It indicates the first note is struck and then held for the total time value of the tied notes. Only notes with a letter inside are struck.

The Accompaniment (Left Hand)

The accompaniment consists of chords. All the major and minor chords you need to play appear inside a box. Optional seventh (7) chords appear outside the box.

C G7 Cm Gm7

N.C. tells you "No Chord" is played — just the right-hand melody.

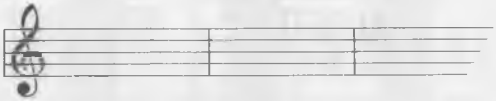
Generally, there are three ways to play chords: One finger, traditional, and three-note Easy-Play chords. Your owner's guide can help you decide which methods your keyboard is capable of. Be sure to try them all.

MUSIC BASICS

The Staff, Measures and Bar Lines

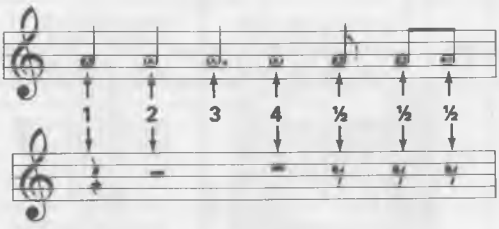
The **staff** consists of five lines and four spaces and each is named with one of the letters A through G. Any note that appears on one of the lines or in one of the spaces is called by that letter-name.

The S-shaped symbol at the beginning of the staff is called the **treble clef** and tells you all the notes that follow are to be played by your right hand.

The staff is divided into equal sections by using vertical lines called **bar lines**. The sections between the bar lines are called **measures**.

Time Values

In music, time is measured in **beats**. The illustration shows the types of notes you'll play and how many beats each type gets.

Rests are shown in the lower part of the illustration, along with the number of beats each type gets. A rest indicates a period of silence, when you don't play — they still must be counted, however.

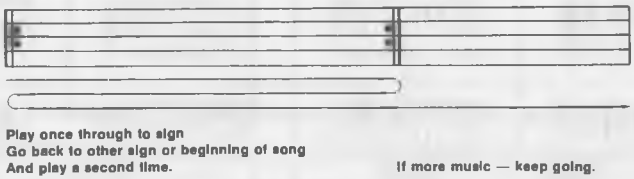


Time Signature

The two numbers at the beginning of a song are known as the **time signature**. The top number indicates the number of beats in each measure. The bottom number 4 tells you each quarter note (♩) receives one beat.

Repeat Signs and Double Endings

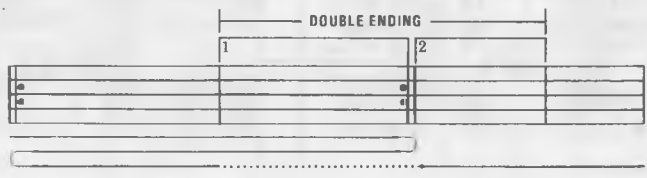
These tell you to play certain parts of a song more than once.



Play once through to sign
Go back to other sign or beginning of song
And play a second time.

If more music — keep going.

Sometimes a repeated song, or part of a song, has two different endings. In these cases, **double endings** are used.

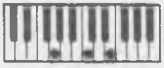
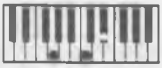
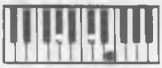
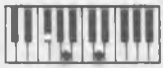
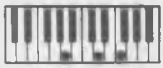
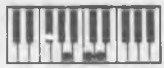
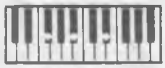
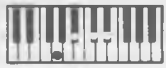
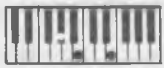
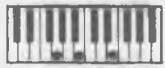
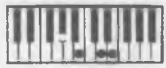
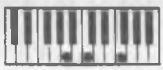
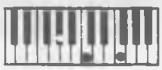
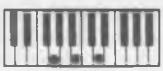
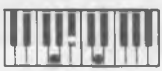
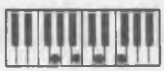
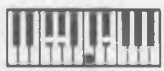
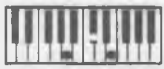
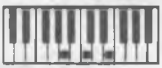
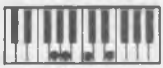
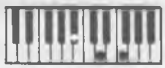
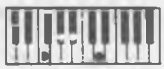
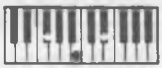


Play first time using first ending.
Go back to other sign or beginning.
Play second time —

(skip first ending)

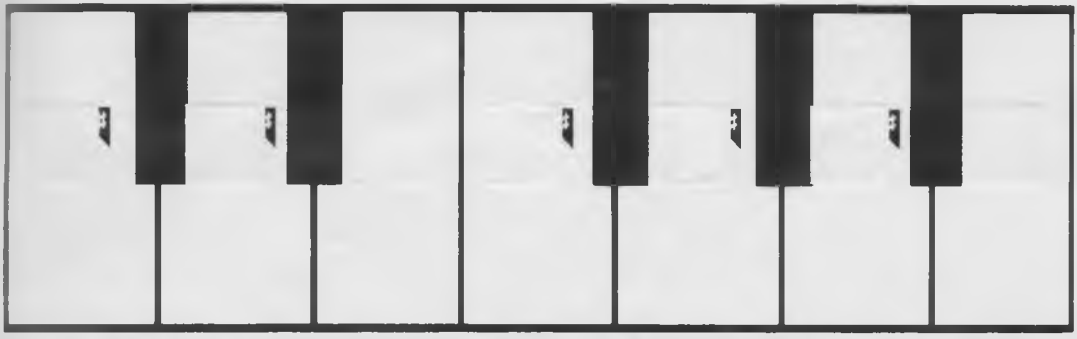
play second ending.
If more music — keep going.

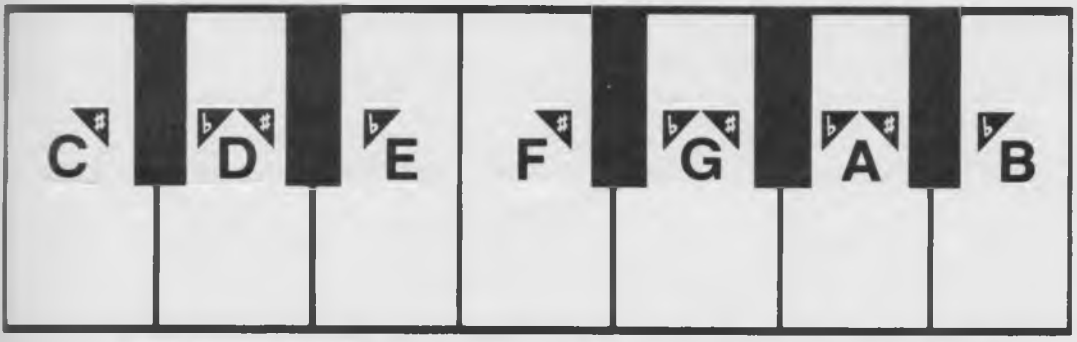
MASTER CHORD CHART

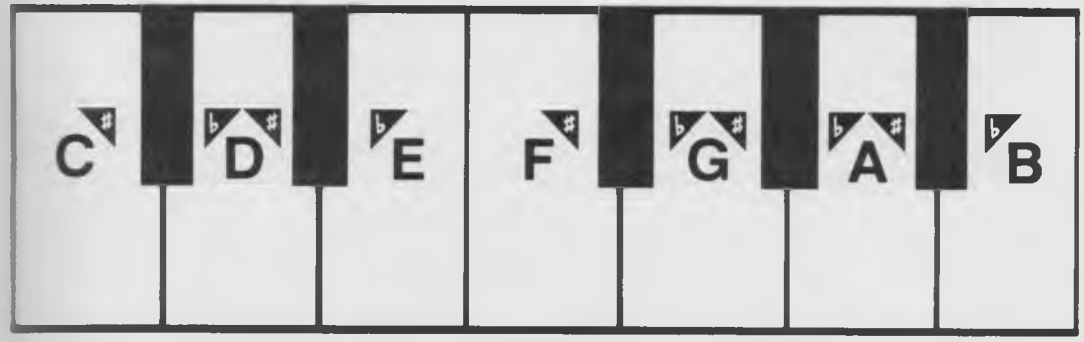
	MAJOR (chord letter only)	MINOR (m)	SEVENTH (7)	MINOR SEVENTH (m7)
C	 5 2 1	 5 2 1	5 3 2 1	5 3 2 1
C♯ D♭	5 2 1	 5 2 1	5 3 2 1	4 3 2 1
D	 5 3 1	 5 2 1	 5 3 2 1	5 3 2 1
E♭	5 3 1	 5 3 1	 5 3 2 1	5 3 2 1
E	 5 3 1	 5 3 1	 5 3 2 1	5 3 2 1
F	 4 2 1	 5 2 1	5 3 2 1	5 3 2 1
F♯	4 2 1	4 2 1	5 3 2 1	5 3 2 1
G	 5 3 1	 5 3 1	 5 3 2 1	5 3 2 1
A♭	4 2 1	4 2 1	 5 4 2 1	5 4 2 1
A	 4 2 1	 4 2 1	5 4 2 1	 5 4 2 1
B♭	 4 2 1	4 2 1	 5 3 2 1	5 4 2 1
B	 5 2 1	5 2 1	5 3 2 1	5 3 2 1

A-B-C Key Stickers

Remove stickers and apply to your keyboard. Place in same positions as shown on this sheet. Use as many stickers as needed.







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